Sinatra

The Frank Sinatra Anthology

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The definitive collection... 58 classic Sinatra songs arranged for piano, voice and guitar.

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Contents

Time was when overnight success and popular singers had a poor relationship. Big bands provided schools of learning and it was only after long and arduous tuition in such schools that major vocalists eventually made it to solo status. Bing Crosby sang in a vocal group with the Paul Whiteman Orchestra, Ella Fitzgerald spent years with Chick Webb's swingin' aggregation, Billy Eckstine and Sarah Vaughan worked together in Earl Hines' band, Doris Day had her first hits while singing with Les Brown's Band Of Renown and Peggy Lee first made her mark as a teenage vocalist with the Benny Goodman Orchestra.

Frank Sinatra was no exception. His first break came in 1939 with a then up-and-coming outfit headed by trumpet player Harry James. By 1940 he'd moved up a division to become singer with the stellar Tommy Dorsey Orchestra. Not that Dorsey's records indicated Frank's presence. His contributions were usually listed as 'with vocal refrain' on record labels. Sinatra, who he?

But Frank was gaining an education, listening and learning as the tours rolled by and the band bus headed from town to town. He has stated over the years that he learnt much from just hearing how Dorsey played trombone, gliding effortlessly from phrase to phrase, utilising marvellous breath control. There were drawbacks, however. One of which was that virtually all of Dorsey's material was aimed at dancers. There were few opportunities to really explore songs and dig beneath the surface as he would eventually do.

Even so, Frank had few rivals and his recordings with Dorsey proved chartbusters from the very onset. 'I'll Never Smile Again', a mid-1940 release, was his first massive hit. The song had been penned by songwriter Ruth Lowe, following the death of her husband. Glenn Miller heard it, liked what he heard and recorded the song without much success. But when the Dorsey band got around to recording it some months later, Sinatra, together with the Pied Pipers, Dorsey's resident vocal quartet, opted for a more relaxed approach. It was Tommy who suggested: "Sing it as if you were just standing around a piano at somebody's home." Taking his advice, they delivered a wonderfully, warm, intimate version of Lowe's ballad. And Mr and Mrs Average America bought the resulting single by the truckload. The record went to No.1 and held on to pole position for twelve straight weeks.

'East Of The Sun (And West Of The Moon)' is another song that stems from Sinatra's tenure with Dorsey. Recorded at the same April 1940 session that produced 'I'll Never Smile Again', it was something of a throwback for Dorsey. In 1937 the bandleader had achieved a considerable hit with a song titled 'Marie' on which singer Jack Leonard sang against a backdrop of shouted, rhythmic phrases stemming from the members of the band. It was a pattern that Tommy was to employ time and time again. And so the winning format was resurrected for 'East Of The Sun'. A chart-topping hit for bandleader Tom Coakley in 1935, it had been written in 1935 for a Princeton University Triangle Club show, its success winning composer Brooks Bowman a Hollywood contract. But Bowman proved ill-starred. He was killed in a car crash soon after. The song, as it turned out, never garnered much in the way of success in its Dorsey-Sinatra version. But Frank always liked the number and resurrected it as part of his 1961 'I Remember Tommy' tribute to his former employer, an album that also included a new version of the jaunty 'Oh Look At Me Now', a song co-penned by John DeVries and Dorsey pianist Joe Bushkin, that Frank originally recorded with Dorsey and the Pied Pipers in 1940. The arranger, incidentally, on both the 1940 and 1961 dates was the same man, Sy Oliver.

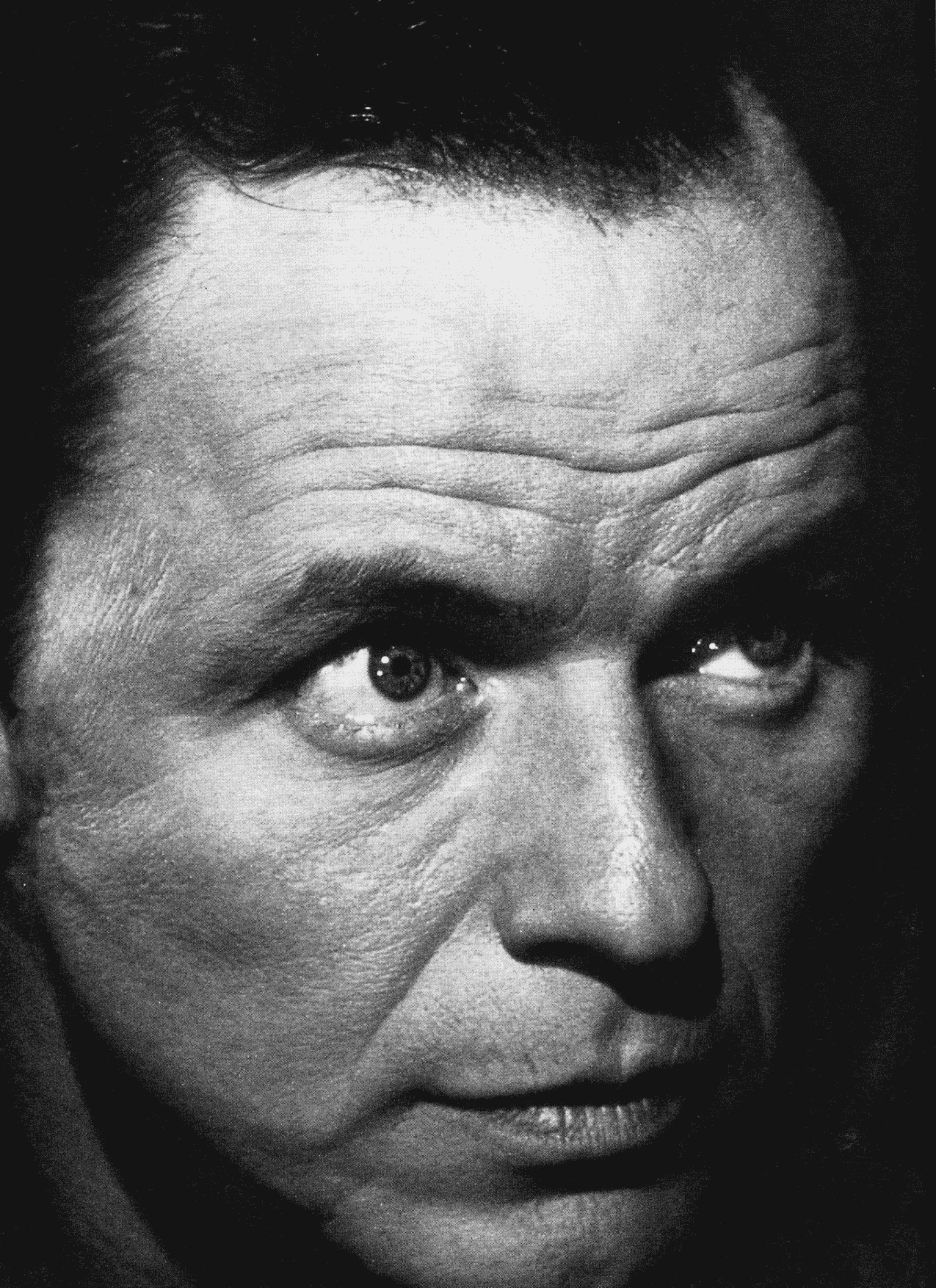
Frank opted for a solo career with Columbia Records in 1942 and, mainly in the company of arranger Axel Stordahl, made an impact on the charts that saw him logging nearly 90 major hits over the next 10 years. Though legend has it that he was all washed up by 1952, statistics prove otherwise, the year netting Sinatra two US Top 20 singles plus a brace of Top 30 hits.

Even so, 1953 was to prove a springboard, a year for self re-invention. Frank's performance as Maggio in Fred Zinnemann's film *From Here To Eternity*, found him grabbing both the headlines and an Oscar. Unfortunately, there was no theme-tune on which Sinatra and Capitol, his new record label, could capitalise. It mattered little. Fred Karger and Robert Wells simply wrote a song that bore the same title as the film and Frank recorded it with Nelson Riddle, an arranger with whom he was to be closely associated for many years to come. The result was predictable - a worldwide hit single.

Film-connected titles have generally served Sinatra well over the years. 'The Tender Trap', a fine Sammy Cahn and Jimmy Van Heusen composition, formed the theme song to the 1955 film in which Frank starred opposite Debbie Reynolds. The song's content relates to the film's plot - Sinatra's a grade-A bachelor but he's fallen for the innocent Reynolds. But should he marry her and forgo his freedom? Such is the tender trap. The song, set in a lightly swinging Nelson Riddle arrangement, provided a No.2 single in the UK charts and, in retrospect, is more memorable than the film from which it came. Certainly Frank was to recall Cahn and Van Heusen's hit fondly and re-recorded it with Count Basie during 1962. 'All The Way', a winner from 1957, bedecked a much stronger film. Another Cahn-Van Heusen classic, it featured in *The Joker Is Wild*, the true life-story of Joe E. Lewis, a nightclub singer whose act was destroyed when gangsters damaged his vocal chords. Sinatra proved outstanding as Lewis, a man who eventually rebuilt his career as a stand-up comedian, winning a battle against the bottle en-route. And if Sinatra, in character, had to croak 'All The Way' in the course of the movie, nobody seemed to mind. The song became a massive hit worldwide and, come Academy Award time, walked away with the Best Song From A Movie plaudit, as did Cahn and Van Heusen's wistful 'Call Me Irresponsible', from the non-Sinatra film *Papa's Delicate Condition*, which won the same award in 1963.

Another role that Frank made his own was that of Joey Evans, the cheapskate club entertainer, originated in a series of John O'Hara pieces for the *New Yorker*, around whom Richard Rodgers and Lorenz Hart fashioned a 1940 stage musical. Sinatra was Evans in the 1957 film version, the heel with the deal, the charmer full of harm. And when he sang 'The Lady Is A Tramp' in nonchalant, cocksure manner, he did it with such panache that cinema audiences sometimes forgot where they were and clapped the man onscreen as if he were performing live. Oddly, the song never came from the show. It had originally appeared in another Rodgers and Hart production *Babes In Arms*. But someone added it to the film version of *Pal Joey* because it was just sitting up and begging for the Sinatra treatment. Which it got - in spades.

New York, New York wasn't a Sinatra film. Dramatically a Robert DeNiro starrer, musically it proved a vehicle for the talents of Liza Minnelli. And for the closing production number, Kander and Ebb, who had written the songs for *Cabaret*, a former Minnelli success, penned 'Theme From New York, New York'. Liza turned the song into a show stopper. But it was Sinatra, who recorded it two years later and turned it into a hit, albeit a minor one at first. Six years later, in 1986, the single re-entered the UK charts. And this time it moved into the top five, providing Frank with his final hit of the '80s. Today, most people think of the 'Theme From New York, New York' as being a Sinatra song. And only avid Minnelli fans would dare to argue.

If that song made Sinatra a winner with the citizens of the Big Apple, 'My Kind Of Town' almost provided him with the freedom of Chicago. After all, Frank had provided an earlier winner with his version of the evergreen 'Chicago', and 'My Kind Of Town' reiterated his belief in the city as one of America's musical hotspots. Performed in *Robin And The Seven Hoods*, a 1964 film musical that featured Sinatra and buddies Dean Martin, Peter Lawford and Sammy Davis Jr, plus early rival Bing Crosby, it was yet another Van Heusen and Cahn composition. Lawford was later to observe, however, that Frank sang it as a tribute to Chicago's gangland figures. "Why do you think Frank ended every one of his nightclub acts by singing 'My Kind Of Town, Chicago Is'? That was his tribute to Sam Giancana, whom Frank idolised because he was a Mafia top gun." Later, Sammy Cahn re-wrote the lyric and turned it into a campaign song for Bobby Kennedy. Not that Frank performed this version at the time. He'd fallen out with Bobby and was busy supporting Vice-President Hubert Humphrey.

'Strangers In The Night' also started out in Hollywood. German bandleader Bert Kaempfert wrote it as a theme for the film *A Man Could Get Killed*. Writers Charlie Singleton and Eddie Snyder added a lyric and both Bobby Darin and Jack Jones moved in to record this song. When Reprise A&R man Jimmy Bowen heard the news, he organised a rush session, first requesting arranger Ernie Freeman to fashion an arrangement in a hurry. Within three days, Frank was in the studio recording the song and, just 24 hours after the session was completed, America's radio stations were playing the Sinatra version. It was to eventually top the singles chart on both sides of the Atlantic during 1966.

'Somethin' Stupid', a duet with daughter Nancy, proved to be Frank's next US No.1. The song, written by C. Carson Parks, was discovered by Nancy's producer Lee Hazlewood. He handed it to Nancy, who, in turn, showed it to her father. It was agreed that the song would prove a cert hit and so a session was set up utilising both Nancy's producer (Hazlewood) and Frank's (Jimmy Bowen). There were doubts about a father and daughter singing a love song but Frank said "Don't worry" and so nobody did. Especially the record company accountants who simply went into overdrive when the sales figures began rolling in. Not that Sinatra has ever needed hit singles. When the world went microgroove, he discovered a medium made for his approach. One of the first artists to make a concept album, he proved that albums could sell like singles when, in 1956, 'Songs For Swingin' Lovers' (his third album of uptempo material) perched itself at No.12 on the UK chart. 'I've Got You Under My Skin', a Cole Porter standard that had started life in the 1936 film *Born To Dance*, proved to be the track that garnered most praise. Clad in a perfect Nelson Riddle arrangement, bound around a riff that gradually grew and grew behind Sinatra's vocal before exploding into a shouting trombone middle section, the song became an overnight favourite, one to which the singer would constantly return, hardly daring to play a concert without yet another reprise.

'Come Fly With Me', a breezy invitation to take a world trip, was specifically written as the title track to another Sinatra concept album - one that encompassed songs expounding the delights of various places around the globe. Yet again, Cahn and Van Heusen supplied a combination of a memorable tune and a lyric that not only hung together well but acted as a marvellous intro to the tracks yet to come. Arranged by Billy May, once a trumpet star with Glenn Miller and other big bands, it too became a much-performed part of the Sinatra canon. Written in 1929, Shapiro, Campbell and Connelly's 'If I Had You' was a major hit that year for two singers, Rudy Vallee and Al Bowlly. And though to many it would seem less Sinatra-connected than most of the songs included in this anthology, it had been, in fact a song very close to Frank's

heart. So much so that he recorded it for Columbia in 1947, for Capitol during 1956, and again for Reprise in 1962, when Frank decided to record his only made-in-the UK album 'Great Songs From Great Britain', an album of material penned by British-based writers, employing Canada's Robert Farnon as arranger-conductor.

Sinatra has always given due credit to songwriters. "Here's a song by George and Ira Gershwin" he would say, as the band played the intro to 'Love Walked In', an evergreen that he recorded with Billy May as part of the 'Sinatra Swings' sessions in 1961. Sadly, the song was one of the last George ever wrote. It was composed as part of the series of songs that the Gershwins contributed to the film *Goldwyn Follies*. But, by the time it was screened, George had succumbed to cancer, thousands of mourners crowding Fifth Avenue and 65th Street in the rain as his funeral was held at New York's Temple Emanu-El.

'Angel Eyes' could have proved equally sad in the eyes of Sinatra fans, Frank once scheduling it as the last song he would ever perform in concert. Written by Matt Dennis, who, as a staff arranger and composer with Tommy Dorsey, had worked with Frank in his early years, it appeared, sung by Dennis himself, in the 1953 Ida Lupino/Howard Duff film *Jennifer*. Sinatra recorded the song, with Nelson Riddle, as part of 'For Only The Lonely', a 1958 late-night mood album dedicated to those for whom love had gone wrong. In 1971, Sinatra announced his retirement from show-biz. "He's isn't really sick or doddering," announced daughter Nancy, "he's very much alive and well and kicking - but he says it's the end of an era and he's right. His kind of show business has ended. So he's going to take it easy and enjoy himself."

A final concert was arranged for June 13, 1971, a benefit show that would be attended by an audience that included Vice-President Agnew and Presidential Advisor Henry Kissinger. The concert was an ovation-packed affair, with Sinatra performing at the peak of his form, phrasing exquisitely on the ballads and swinging like a powerhouse on uptempo material. Then, finally, lit only by a pin-spot, he began to sing 'Angel Eyes', lighting a cigarette as he did so, then casually moving offstage as he crooned the last line "Excuse me while I disappear".

But it wasn't the end. In late 1973, Frank announced a return to activity via a one-hour television special. And on January 25, 1974, he opened in Las Vegas, following this with a 10-city US tour and a five-country European tour. From that time on, through to the end of 1994, Frank Sinatra would work endlessly, fulfilling myriad live dates, recording albums (he logged US Top 10 chart albums with 'Duets' and 'Duets II', in 1993 and 1994 respectively) and fitting in a modicum of TV appearances, before his health eventually gave out.

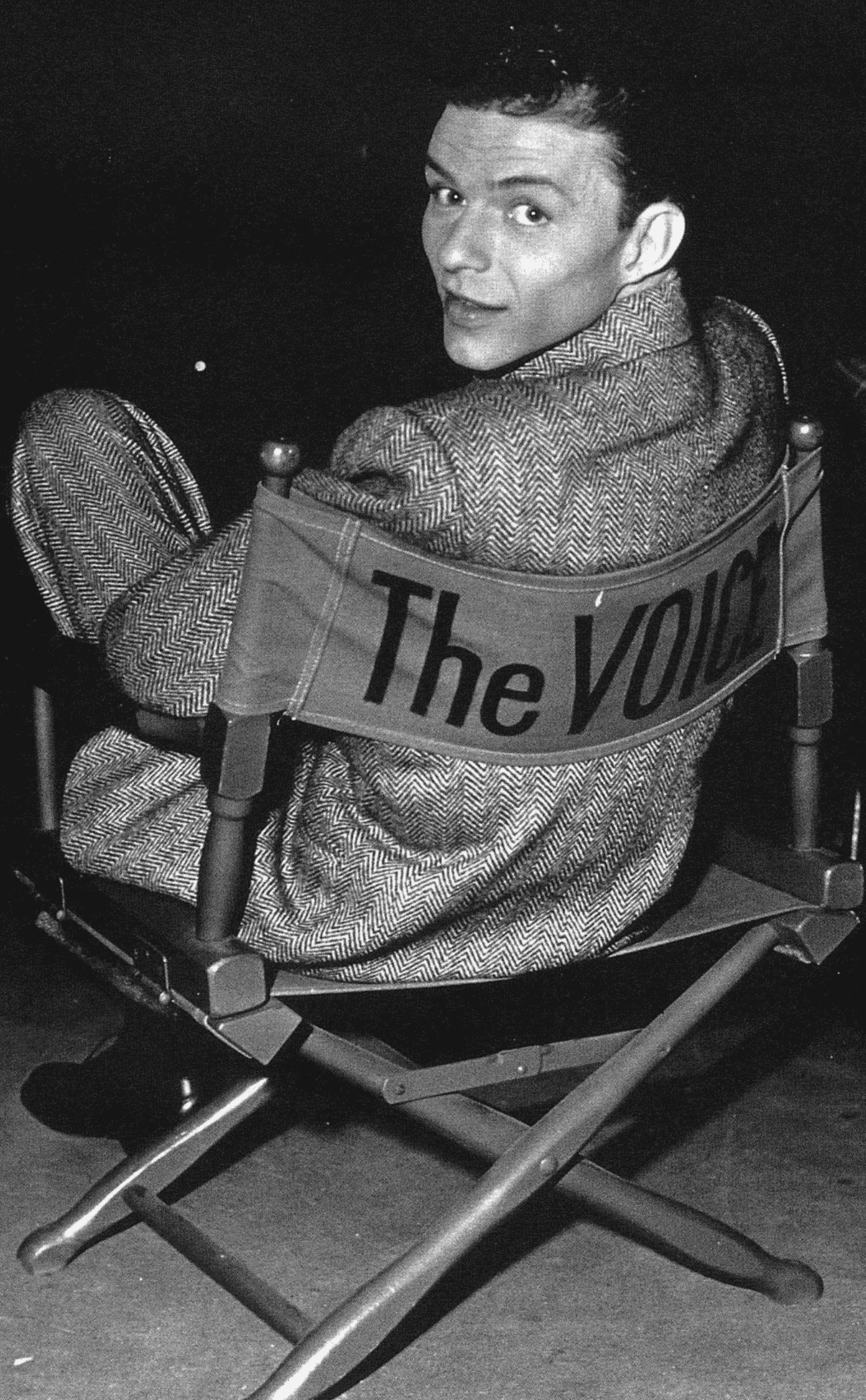
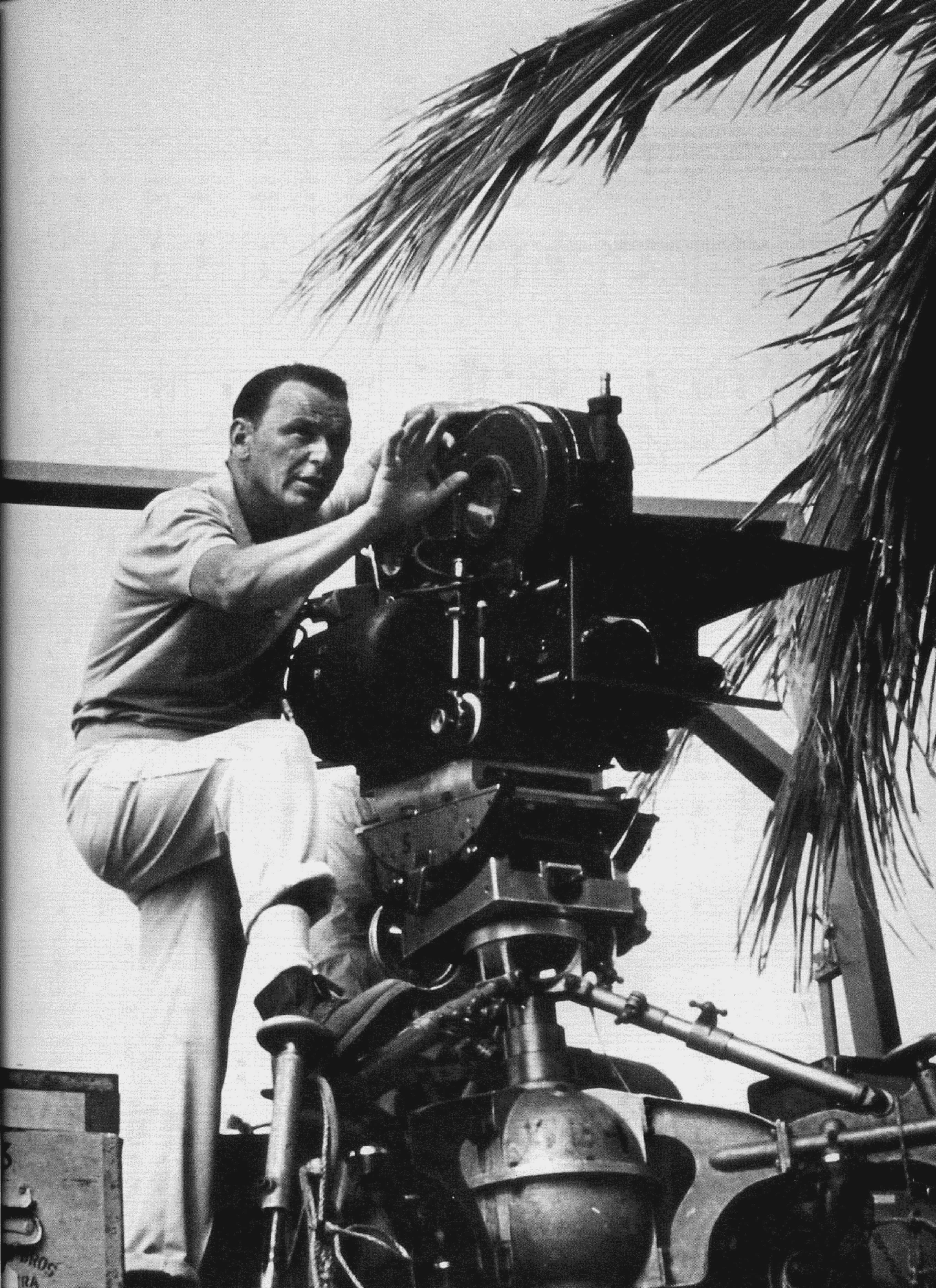
For a man who claims that he built his career on saloon songs, intimate, early-morning confessionals that needed little more than a piano on which to rest his perfectly adjudged phrases, it's perhaps a little odd that the song by which Frank will be remembered by millions is 'My Way', an emotive belter, requiring little in the way of subtlety. But that's the way of things and, from the time Sinatra first released the song as a single, in 1969, listeners linked the lyric indelibly with him. As far as they were concerned it was the singer's autobiography set to music. It became an anthem of hope. If one man could make it over adversity and reach the very pinnacle of fame, then maybe there was hope for everyone. At least, that's how the theory went. A massive hit - the single still holds the record for the longest stay in the British charts, an incredible 122 weeks - it became covered by every singer with any pretext to ambition and many who knew they were going nowhere.

When karaoke arrived, a zillion others became onstage Sinatras - at least for three minutes. Though 'My Way' became Frank's theme, he's always had a love-hate relationship with the song that had started out, in 1967, as 'Comme d'habitude', a composition penned by French songwriters Gilles Thibaut, Claude Francois and Jacques Revaux. "I hate the song. Loathe it. It's a Paul Anka pop song which became a kind of national anthem" Sinatra once claimed. Paul Anka was the singer/ songwriter who took the French original and provided it with an English lyric and an English title, 'My Way'. He maintains that he wrote it purely with Sinatra in mind. "I hung out with him for a time and I knew the way he spoke, so every lyric was for him. The record company said I'd got to do it but I said, no, he's the guy."

So much for the songs. How about the singer? Harry Connick Jr., who seems the man most likely to carry on the Sinatra tradition, once claimed: "Sinatra is a total master of vocal technique. He was the first to do so many things. I believe him to be the greatest male singer of American popular song. He is accessible to people who know nothing about music."

Excuse me while I disappear...

Fred Dellar

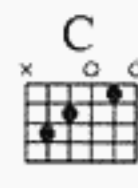
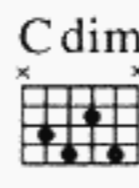
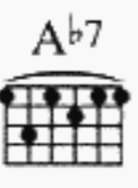
UND GEWEHR
DES SOZIALISMUS!

A Fine Romance

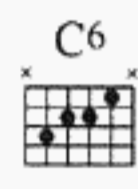
Music by Jerome Kern. Words by Dorothy Fields

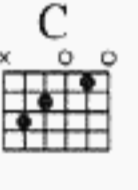
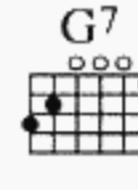
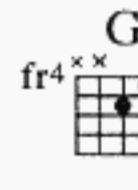
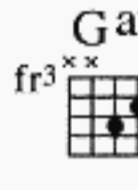
Andantino moderato *(sung with sarcasm)*

mp p

She: A

C G7 G9 Gaug

fine ro - mance! With no kis - ses! A
fine ro - mance! My good fel - low! You

C G7

fine ro - mance, my friend, this is! We
take ro - mance, I'll take Jel - lo! You're

C Cdim A♭7 Dm7 G7 Dm7 G7

should be like a cou - ple of hot to - ma - toes, but
calm - er than the seals in the Arc - tic O - cean, at

C6 F E7 Dm7 G7

you're as cold as yes - ter - day's mashed po - ta - toes. A
least they flap their fins to ex - press e - mo - tion; A

C Gdim G7 G9 Gaug

fine ro - mance! You won't nest - le, a
fine ro - mance! With no quar - rels, with

C G7 Dm7 B♭m6 G7

fine ro - mance, you won't wrest - le! I
no in - sults, and all mor - als! I've

A Foggy Day

Music & Lyrics by George Gershwin & Ira Gershwin

Moderato

mf

F *rather freely* Gm7 Fmaj7 F7 Gm7 C9

I was a stran-ger in the ci - ty. Out of town were the peo-ple I knew.

mp

F E7 Am Am7 D9

I had that feel-ing of self - pi - ty, What to do? What to do? What to do? The

Gm7 C7(♭9) C7aug(♭9) Fmaj7 F6 F Am Am6

out-look was de-cid-ed-ly blue. But as I walked through the fog-gy

Am7 D9 D7(♭9) Am F♯dim Gm7 C7 F Gm7

street a-lone, it turned out to be the luck-iest day I've known.

F C7 F Cm7(♭5) Gm7 C9

brighter but warmly

A fog-gy day in Lon-don town

p

C7(♭9) F Fm7 Dm7(♭5) G6/7 G7aug C9

had me low and had me down.

Fmaj7 Bm7(♭5) E7(♭5) F9 B♭maj7 B♭m6

I viewed the morn - ing with a - larm,

mp

Fmaj7 D9 G6/9 G9(♯5) C9

the Bri - tish Mu - se - um had lost its charm.

C7 F Cm7(♭5) Gm7 C9

How long I won - dered, could this thing last?

p

C7(♭9) F Fm7 Dm7(♭5) G6/7 G7aug C9

But the age of mi - ra - cles had - n't passed,

All Of Me

Words & Music by Seymour Simons & Gerald Marks

Moderato

f

8va

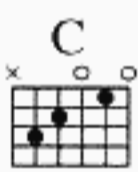
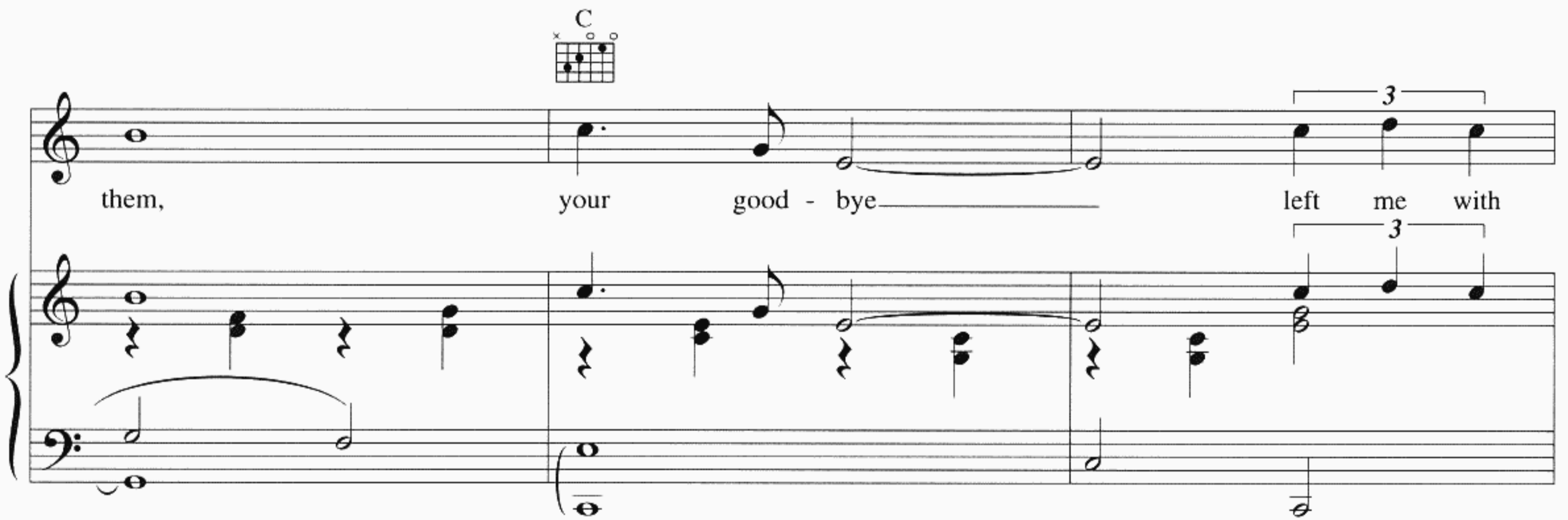
C Gdim G7 C Cdim

You took my kiss - es and you took my love, — you taught me how to

p

G7 C Cm G Em

care; am I to be — just the rem - nant of — a

E7 Am

Take my lips I want to lose them,

D7 G7

take my arms I'll nev - er use

C

them, your good - bye left me with

E7 A7

eyes that cry, how can I

Dm

go on dear with - out you.

Fm C Gm

You took the part that once was my

A7 Fm G7

heart, so why not take all of

1. C Cdim Dm Gaug

me.

2. C Fm C

me.

All Or Nothing At All

Words & Music by Arthur Altman & Jack Lawrence

Moderately slow *(with much expression)*

mf espress.

rit.

Am | C aug | Am7 | Am6

All ___ or noth - ing at all! ___

p - mf

Am | Am7 | B♭7 | B♭6 | B♭ aug | B♭7

Half a love nev - er ap - pealed to me. ___

Gm Gm6 Dm G7

If your heart nev - er could yield to me, then I'd rath - er have

G7(♭5) G7 Cmaj7 C6 Bm7 E7 Am C aug

noth - ing at all! All or noth - ing at

Am7 Am6 Am Am7 B♭7 B♭6

all! If it's love there is no in be - tween.

B♭aug B♭7 Gm Gm6 Dm

Why be - gin, then cry for some - thing that might have been. No, I'd

p

Angel Eyes

Words by Earl Brent. Music by Matt Dennis

Slowly

N.C.

Dm Bdim B♭dim Dm Fm G7 G♭ F Dm Dm6

Try to think that love's not a - round, still it's un - com - fort - 'bly near,

Em7 A7 A7(♭5) Dm Bdim B♭dim Dm Fm6 G7

my old heart ain't gain - in' no ground be -

A7 A7aug Dm Bdim B♭dim Dm Fm G7 G♭

Pardon me, but I "gotta run,"

F Dm Dm6 Em7 A7 A7(♭5) Dm Bdim B♭dim

the fact's uncommonly clear, gotta find who's

Dm Fm6 G7 Dm7 Dm6 B♭9 A7(♯9) 1. Dm

now "number one" and why my angel eyes ain't here.

2. Dm B♭9 A7 Dm6

'Scuse me while I disappear.

April In Paris

Words & Music by E.Y Harburg & Vernon Duke

Moderato

mf

p

C G7 C

A - pril's in the air, but here in Pa - ris
Av - ril est dans l'air, i - ci à Pa - ris

p semplice

F C F Fm Cm Fm B♭7(♭9)

A - pril wears a dif - f'rent gown. You can see her waltz - ing down the
la na - ture a re - vê - tue. U - ne toi - let - te pour son dé -

C7 Gm7 fr3 C7 F6 E7 F

A - pril in Pa - ris,
Av - ril â Pa - ris,

mf mp

E7 G♯m fr4 Am Fm7(♭5) B7 aug

this is a feel - ing no one can ev - er
c'est une é - mo - tion qu'on ne peut re - cap -

B7 E7 aug E7 Em7(♭5) A7 Fmaj7 D dim

re - prise. I nev - er knew the
- tu - rer. Tou - te cet - te joie

mf p

C6 D dim Fm6 C

charm of Spring, nev - er met it face to face.
du Prin - temps, est un e - lix - ir trou - blant.

All The Way

Words by Sammy Cahn . Music by James Van Heusen

Slowly *poco rit.* *a tempo*

mp *mp - mf*

When some - bo - dy loves you, it's no good un - less she loves you all the way.

G7aug Cm F9

Hap - py to be near you, when you need some - one to cheer you all the way.

B♭7 Fm7 D♭m6 B♭7 E♭ B♭m7 E♭7

8va loco

B♭7 Fm7 D♭m6 B♭7 E♭ B♭m7 E♭7

Through the good or lean years and for all the in-be-tween years, come what may.

8va

A♭ B♭7 Fm6 G7 Cm A♭m6

Who knows where the road will lead us? On-ly a fool would say, but

poco rall.

E♭ D♭9 C7 Cm6 B♭9 Gm7(♭5) C7

if you let me love you, it's for sure I'm gon-na love you all the way,

a tempo

Fm7(♭5) B♭m7(♭5) 1. E♭6 B♭7 2. E♭ D♭9 E♭6

all the way. way.

rall. *a tempo* *poco rit.*

8vb

Begin The Beguine

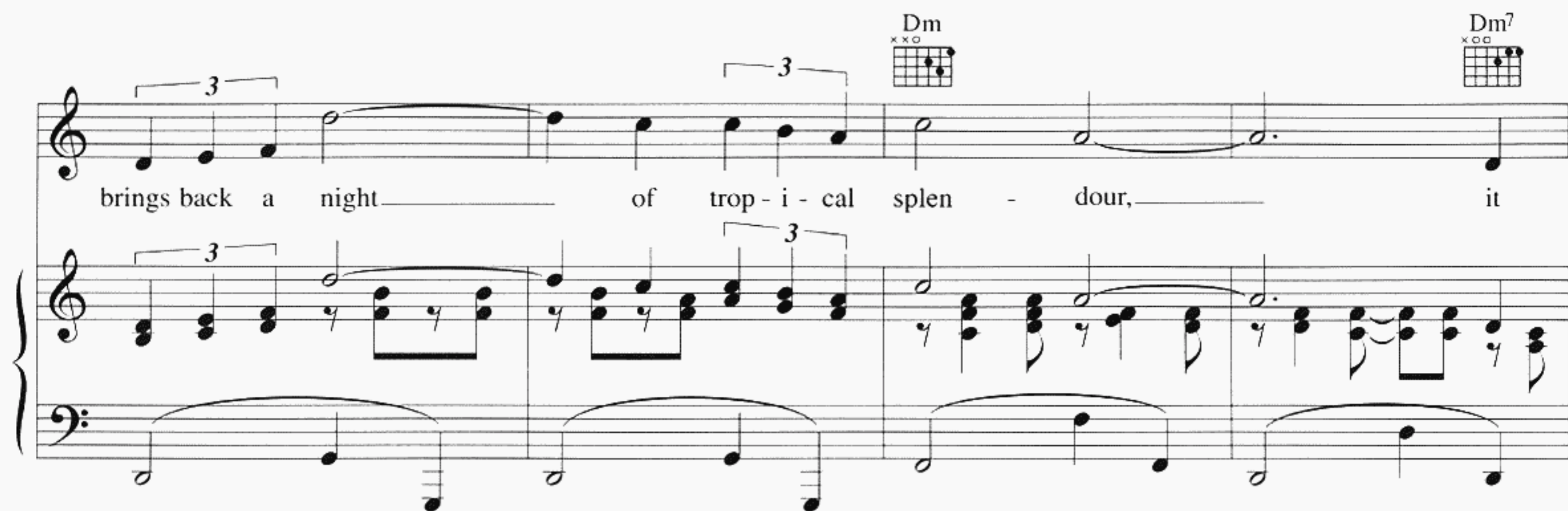
Words & Music by Cole Porter

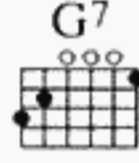
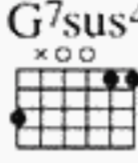
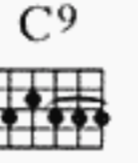
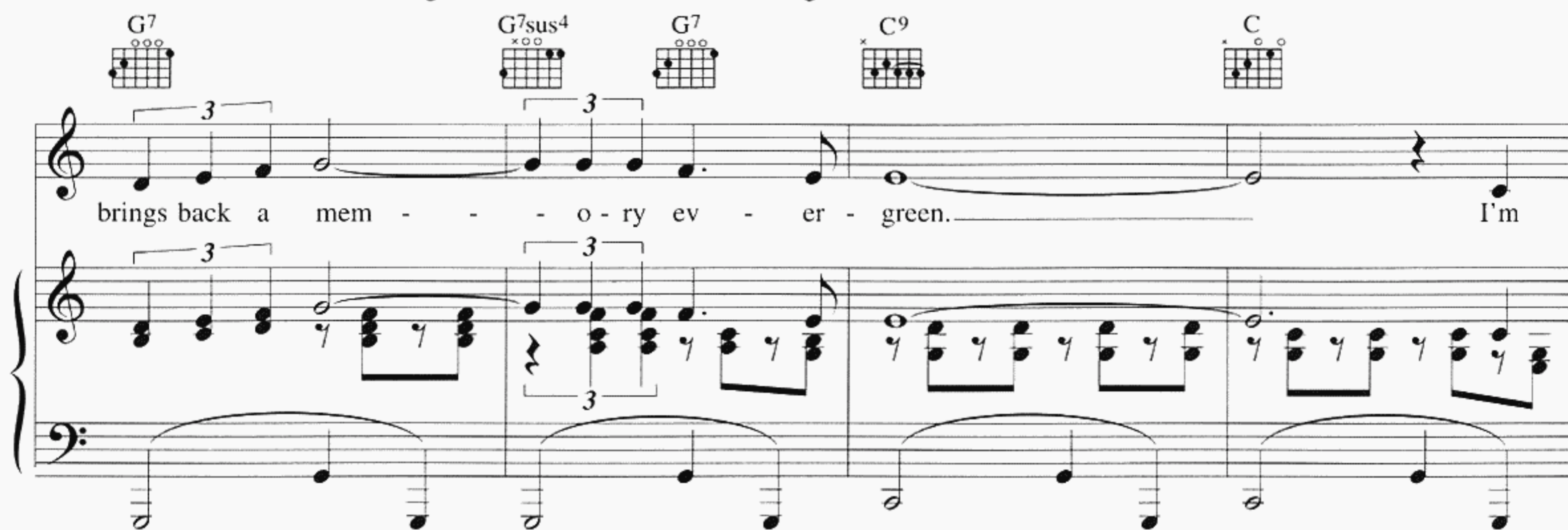
Moderato

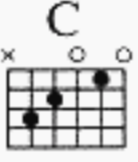
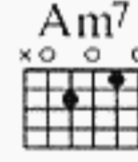
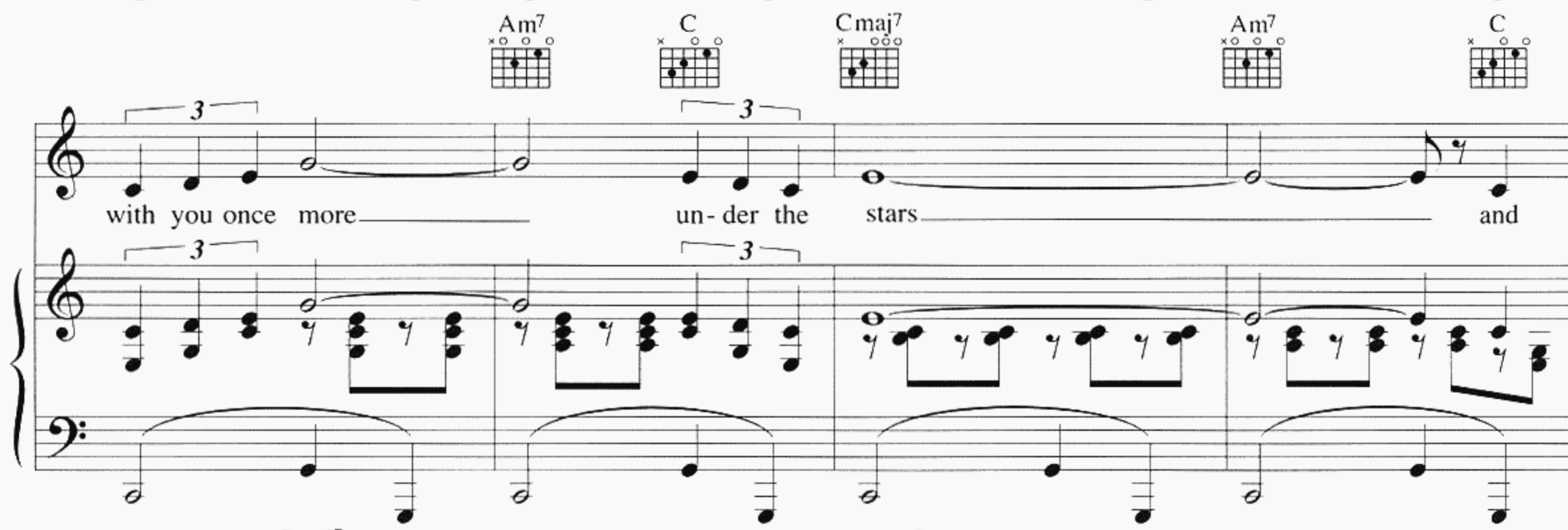
mf

C Am7 C Cmaj7 Am7 C

When they be - gin the Be - guine it

p sempre espr.

Am C G7

brings back the sound of mu - sic so ten - der, it

Dm Dm7

brings back a night of trop-i-cal splen-dour, it

G7 G7sus4 G7 C9 C

brings back a mem-o-ry ev-er-green. I'm

Am7 C Cmaj7 Am7 C

with you once more un-der the stars and

Cmaj7 Am7 C G7

down by the shore an or-ches-tra's play-ing, and

Bye Bye Baby

Words by Leo Robin. Music by Jule Styne

Moderately

mf — rall.

B♭ G♭7 B♭ Gm Cm7 F7

I'll be in my room a - lone ev - 'ry Post Me - ri - di - an, and

p

B♭ F7 Gm C7 F7 E♭ A♭m7 F7

I'll be with my dia - ry and that book by Mis - ter Gi - de - on.

Moderately *(with expression)*

CHORUS

Bye bye ba - by, re - mem - ber you're my ba - by when they give you the eye, al - though I know that you care, won't you write and de - clare that though on the loose, you are still on the square. I'll be gloom - y but send that

Bye bye ba - by, re - mem - ber you're my ba - by when they give you the eye, and just to show that I care, I will write and de - clare that I'm on the loose, but I'll stay on the square. I'll be lone - ly but ev - en

Cm7 F7aug B♭ A7/F B♭ Gm7 Am7 D7 Gm D7

rain - bow to me, then my sha-dows will fly, though you'll be
though I'm lone - ly there'll be no oth - er guy, though I'll be

Gm G♭dim Fm7 B♭7(♭5) B♭7 E♭ E♭dim E♭ Cm Edim B♭ B♭dim

gone for a while I know that I'll be smil-ing with my
gone for a while I know that I'll be smil-ing with my

mf

Cm7 F7(♭9) 1. B♭ Cm6 F7aug Fm6 G(♭5) E♭m6 F7 2. Fm6 G7 A♭m6 Bdim

ba - by bye and bye. bye. With my
ba - by bye and

Cm Cm7 F7(♭9) B♭ E♭6 B♭

ba - by bye and bye.

p

Call Me Irresponsible

Words by Sammy Cahn. Music by Jimmy Van Heusen

Slowly

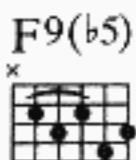
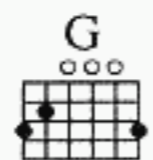
N.C.

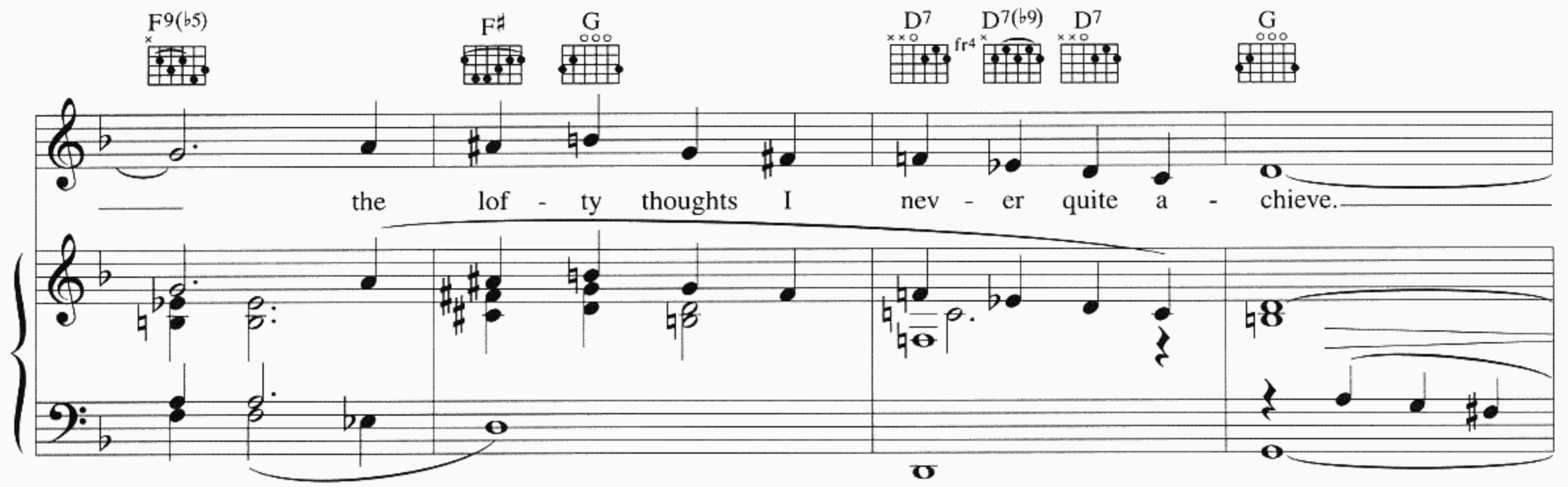
p cresc. poco a poco

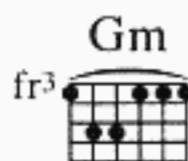
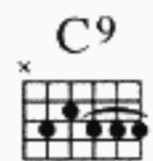
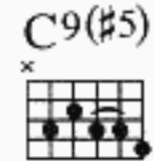
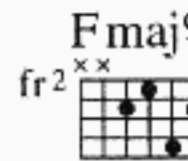
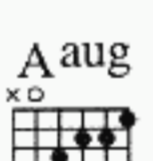
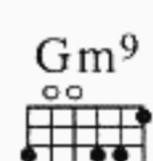
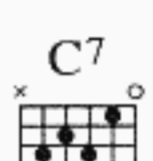
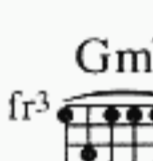
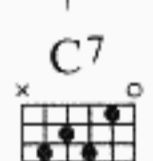
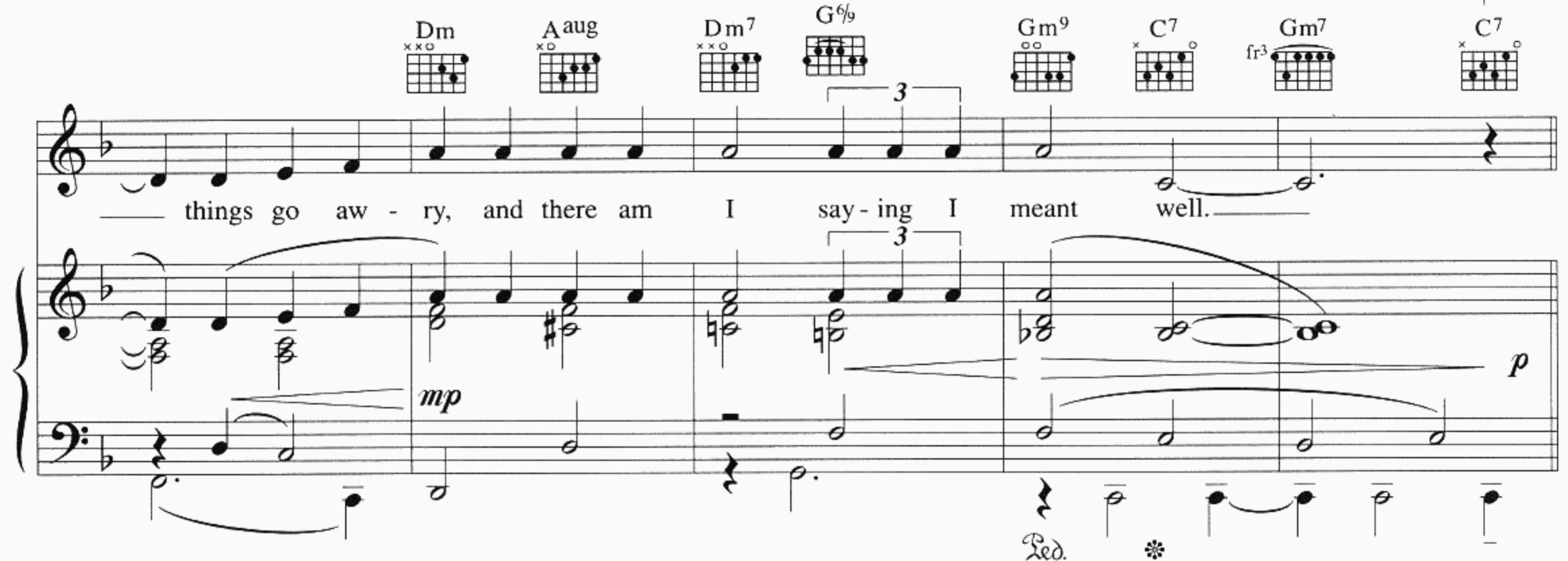
mf

Verse, with a trace of self-pity

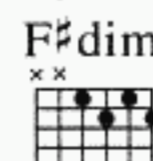
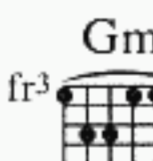
F (ad lib.) A♭ D♭9(♭5) C9 E F

Seems I'm al - ways mak - ing re - so - lu - tions. Like ev - 'ry night for

mp Colla Voce

F♯dim C7sus4 C7 F A♭ Cadd9 C

me is New Year's Eve. Things they chi - sel on those in - sti - tu - tions,

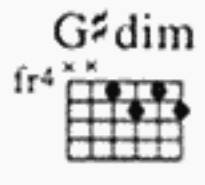
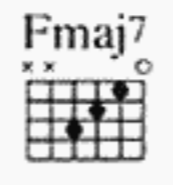
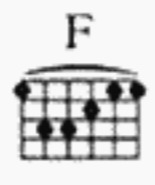
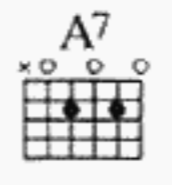
Ped. *

F9(♭5) F♯ G D7 D7(♭9) D7 G

the lof - ty thoughts I nev - er quite a - chieve.

Gm C9 C9(♯5) Fmaj9 F6

Each time I'm tak - ing bows 'cause ev - 'ry - thing went well

p

Dm Aaug Dm7 G6/9 Gm9 C7 Gm7 C7

things go aw - ry, and there am I say - ing I meant well.

mp *p*

Ped. *

Refrain, slowly with a smooth, steady rhythm

F F6 F♯dim Gm Gm6

Call me ir - re - spon - si - ble, call me

p cresc. poco a poco

Come Fly With Me

Lyrics by Sammy Cahn. Music by James Van Heusen

Andante

N.C.

VERSE

G7

When dad and

mp

C G7 C G7 C G Am7

mother discovered one another, they dreamed of the day when they

G Fmaj7 C Fm6 C Dm C

would love and honor and obey. And during all their modest

rall.

poco accel.

F G G9 Em7

spoon - ing, they'd blush and speak of hon - ey - moon - ing.

Am Cmaj7 Am6 C D7

And if your me - mo - ry re - calls, they spoke of Ni -

rall.

Dm7 Fm6 G7 G7(b5) G7aug C G7 C

ag - 'ra Falls. But to - day, my dar - ling, to - day, when you

tempo primo

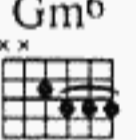
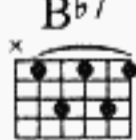
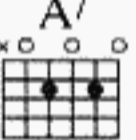
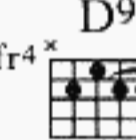
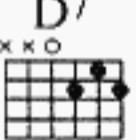
mf

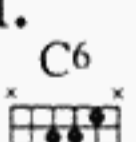
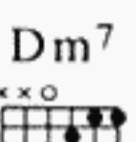
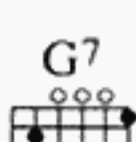
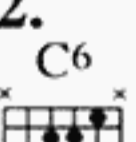
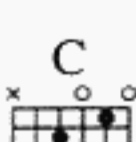
Am E aug Am7 D7 G7 Dm7 G7

meet the one you love, you say; Come

poco rit.

(Rhythmic)

Dm Dm7 G7 Cmaj7 C6 Cmaj7 C6 C7

Just say the words and we'll beat the birds down to

Fmaj9 F B♭9 Cmaj7 C6 F9 Dm7 G7

A - ca - pul - co Bay. It's per - fect for a fly - ing hon - ey -

Gm6 B♭7 A7 D9 D7 Dm7 G7

moon, they say, come fly with me! Let's fly! Let's fly a -

1. C6 Dm7 F7 G7 2. C6 C

way! Come way!

mf

Come Rain Or Come Shine

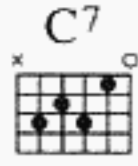
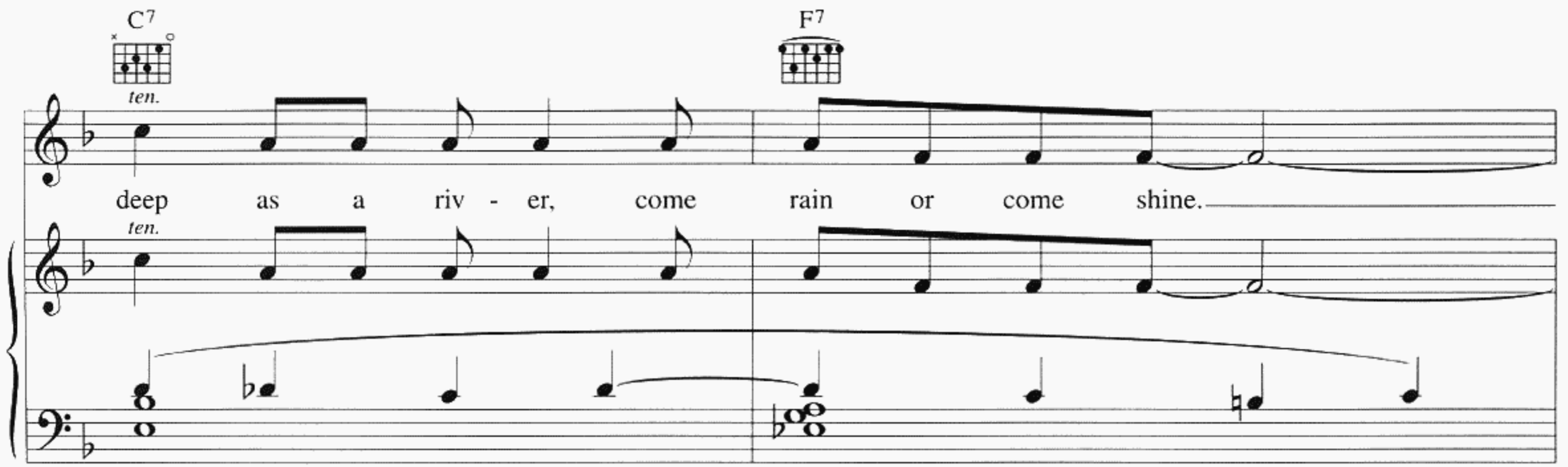
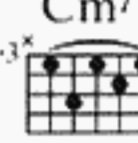
Music by Harold Arlen. Words by Johnny Mercer

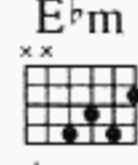
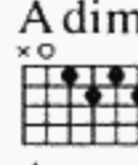
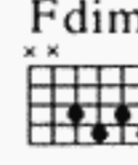
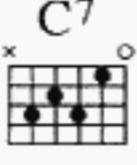
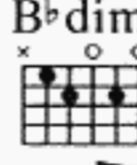
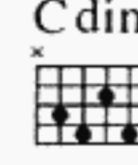
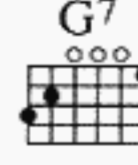
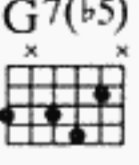
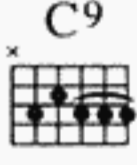
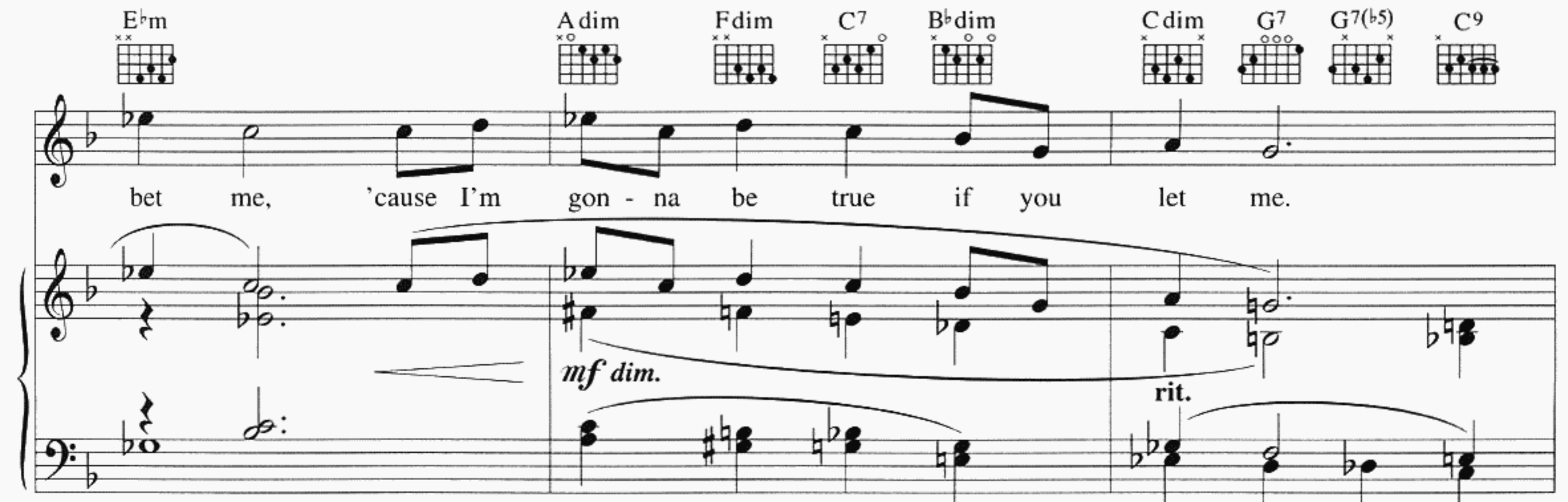
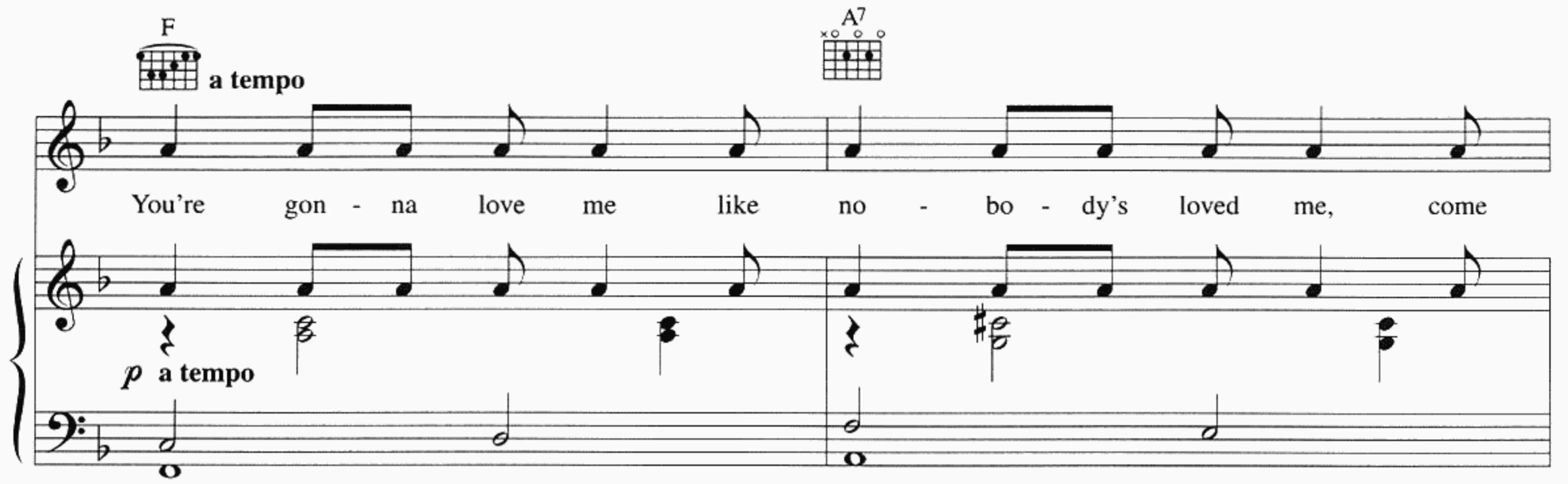
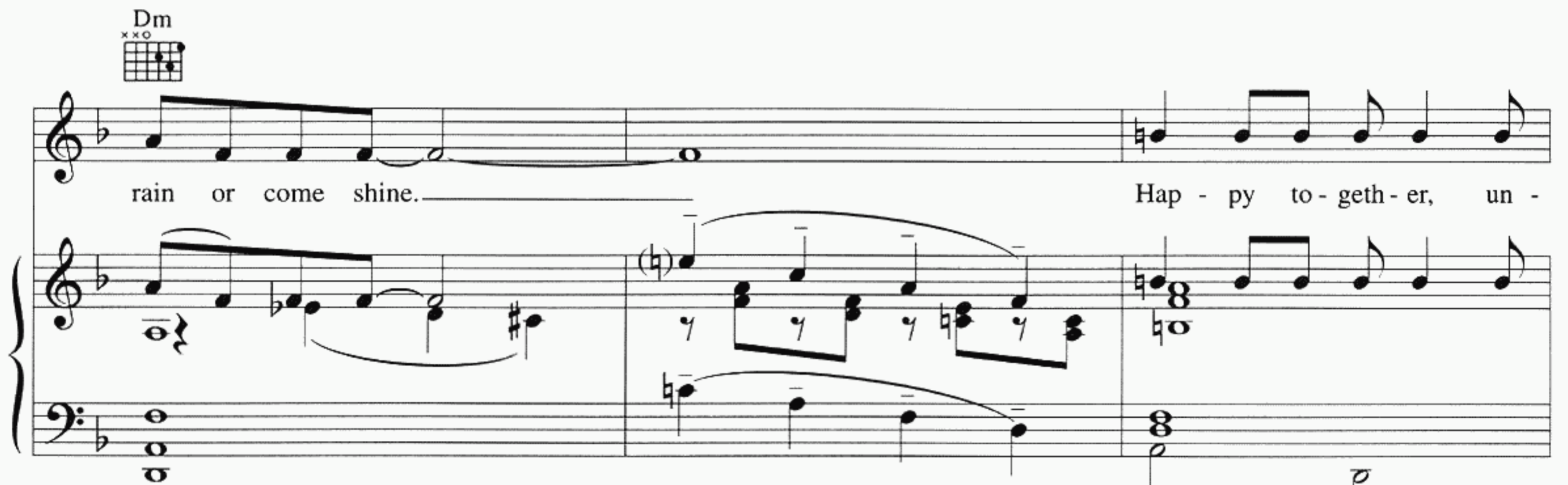
Freely

mf espressivo

rit.

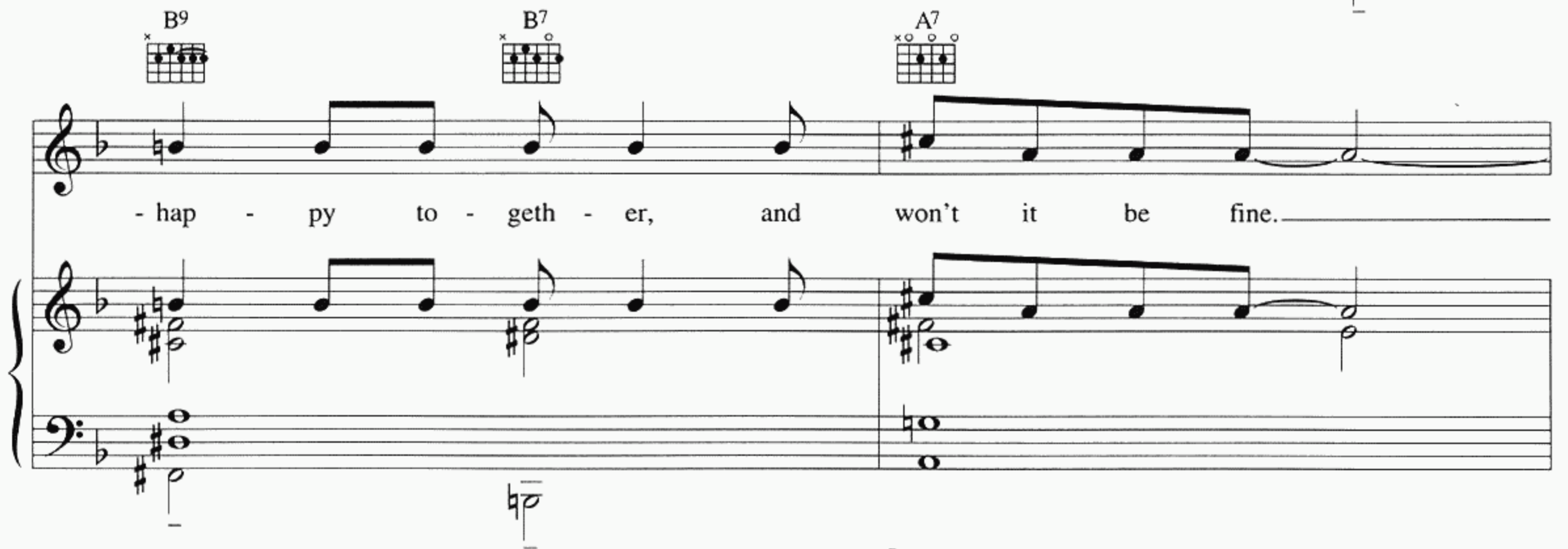
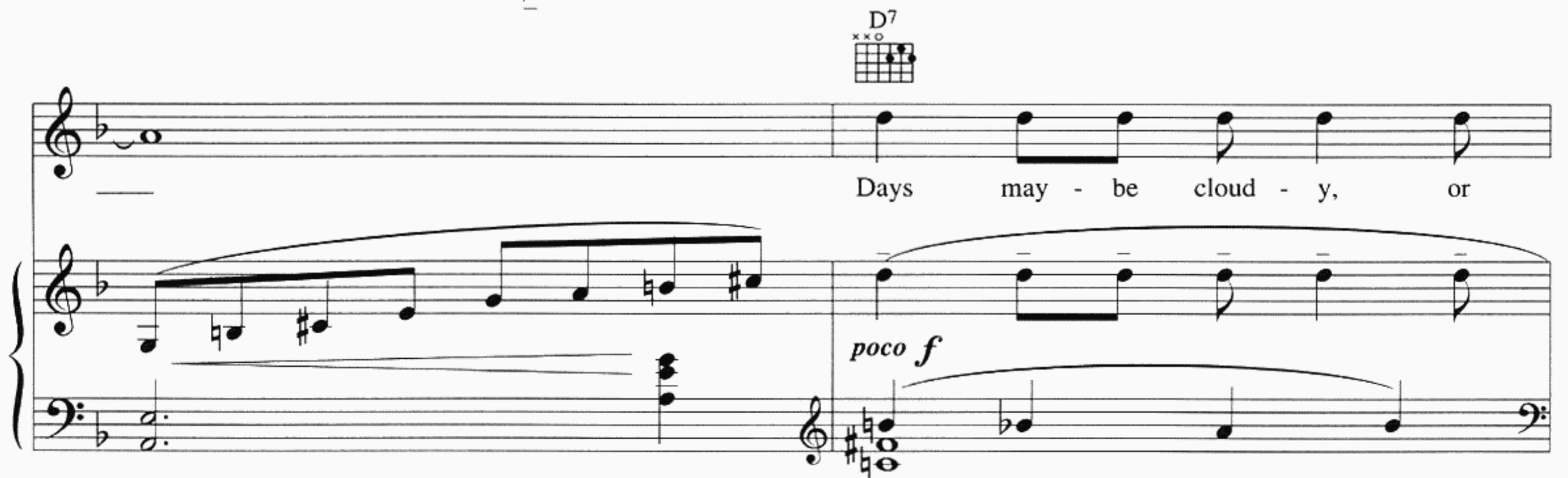
Slowly and very tenderly

F A7

p a tempo

I'm gon - na love you like no - bo - dy's loved you, come

Dm G7

rain or come shine. High as a moun - tain and

F a tempo A7

You're gon - na love me like no - bo - dy's loved me, come

p a tempo

Dm

rain or come shine. Hap - py to - geth - er, un -

B9 B7 A7

- hap - py to - geth - er, and won't it be fine.

D7

Days may - be cloud - y, or

poco f

F Em G7 C C♯dim

fool. Fall - ing head and heels in love like a
dream. In my mind I find a pic - ture of

Dm G7 C G7 C G7

kid out of school. My poor heart is in a aw - ful
us as a team. Ev - er since the hour of our

C A7

state now ___ but it's too late now ___ to call a halt,
meet - ing ___ I've been re - peat - ing ___ a sil - ly phrase,

D7 D7 aug Gmaj7 G7 Am F D7 **rit.** G Am G7 ***D.C.***

so if I be - come a nui - sance it's all your fault!
hop - ing that you'll un - der - stand me one of these days.

dim.

C Bb A A7 Fm G7 C

Don't blame me for fall - ing in love with you, I'm

p-f

Fm Em G7 Gm Aaug A7 Dm7 Gaug C G7

un - der your spell but how can I help it! Don't blame me!

C Bb A A7 Fm G7 C

Can't you see when you do the things you do! If

Fm Em G7 Gm Aaug A7 Dm7 G7 Gaug C Fm Cdim C7

I can't con - ceal, the thrill that I'm feel - ing, don't blame me.

Fm F Fm F E7 Am Adim Am

I can't help it if that dog-gone moon a-bove

cresc.

D7 Dm7 Fm G7

makes me need, some-one like you to love!

C B♭ A A7 Fm G7 C Fm Em G7

Blame your kiss, as sweet as a kiss can be and blame all your charms, that

Gm Aaug A7 Dm7 G7 Gaug C G7 C

melt in my arms but don't blame me. me.

1. 2.

Don't Worry 'Bout Me

Words by Ted Koehler. Music by Rube Bloom

Moderately

f

molto rit. *p*

A♭ fr4 | Bdim | B♭m7 | E♭13(♭9) fr5

This is the one mo - ment that I thought I nev - er could live through but

mp colla voce

A♭ fr4 | Bdim | B♭m7 | Adim

now some-how, that it's here, my dear, that fool - ish fear dis - ap - pears, and

mf

B♭m7 B♭m7(♭5) B♭m6

our lit - tle show is ov - er and so, the sto - ry ends; why not

Fm B♭7 B♭m7/E♭ D♭add9 F♯dim E♭7/G

call it a day the sen - si - ble way, and still be friends. 'Look

E♭7(♭9) A♭maj9 A♭6

out for your - self' should be the rule;

mf

A♭ E♭7 A♭ A♭7 A♭7aug

give your heart and your love to who - ev - er you love, don't

East Of The Sun (And West Of The Moon)

Words & Music by Brooks Bowman

Slowly

N.C.

mf

I

G

D dim

wish that we could live up in the sky, where we could find a place a - way up

D7 Am7 D7 Em

high, to live a - mong the stars, the sun, the moon, just

A7 Am C D7 D7 aug G

you and I. East of the sun and

p - f

E9 Am7 C

west of the moon, we'll build a dream - house of

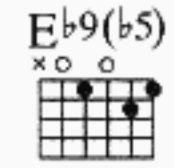
Cm6 Am7 D9

love, dear. Near to the sun in the day,

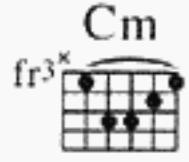
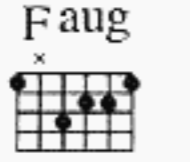
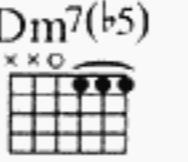
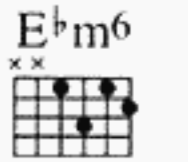
Everything Happens To Me

Words by Tom Adair. Music by Matt Dennis

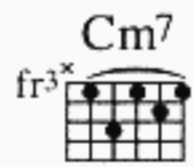
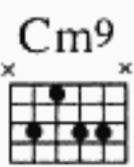
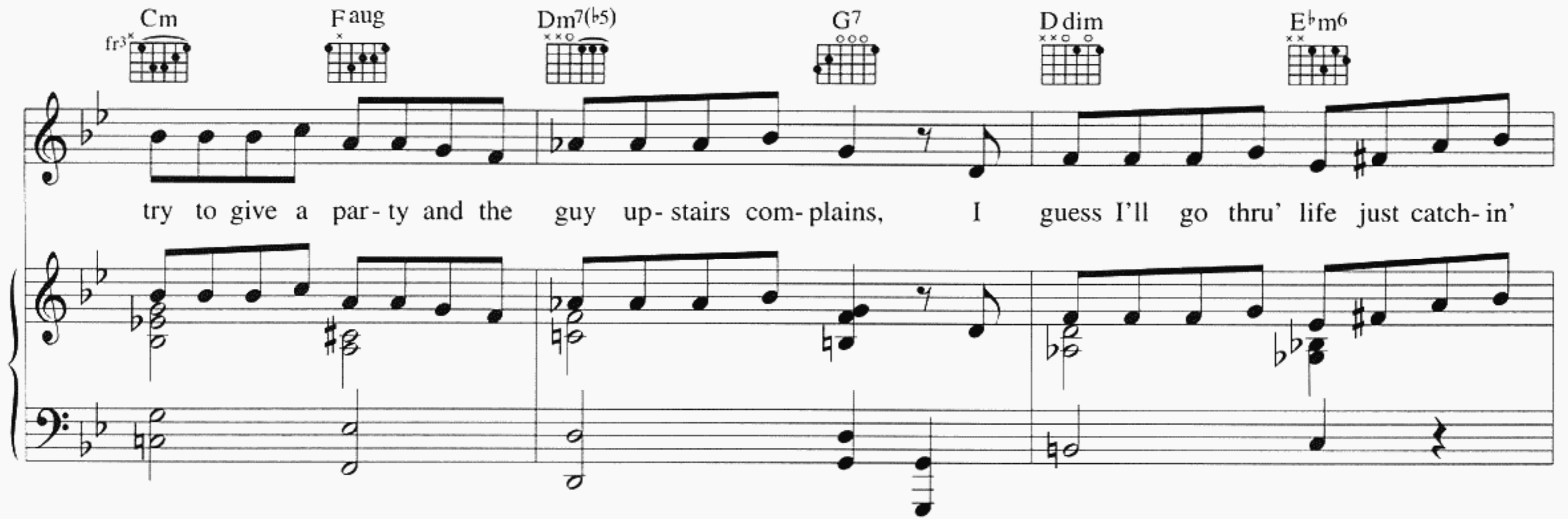
Slowly

Gm Eb9(b5)

Black cats creep a - cross my path un -

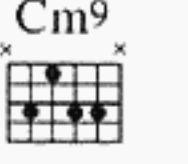
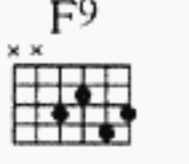
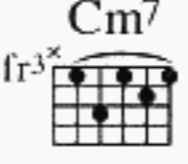
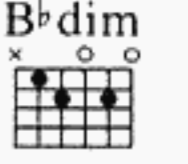
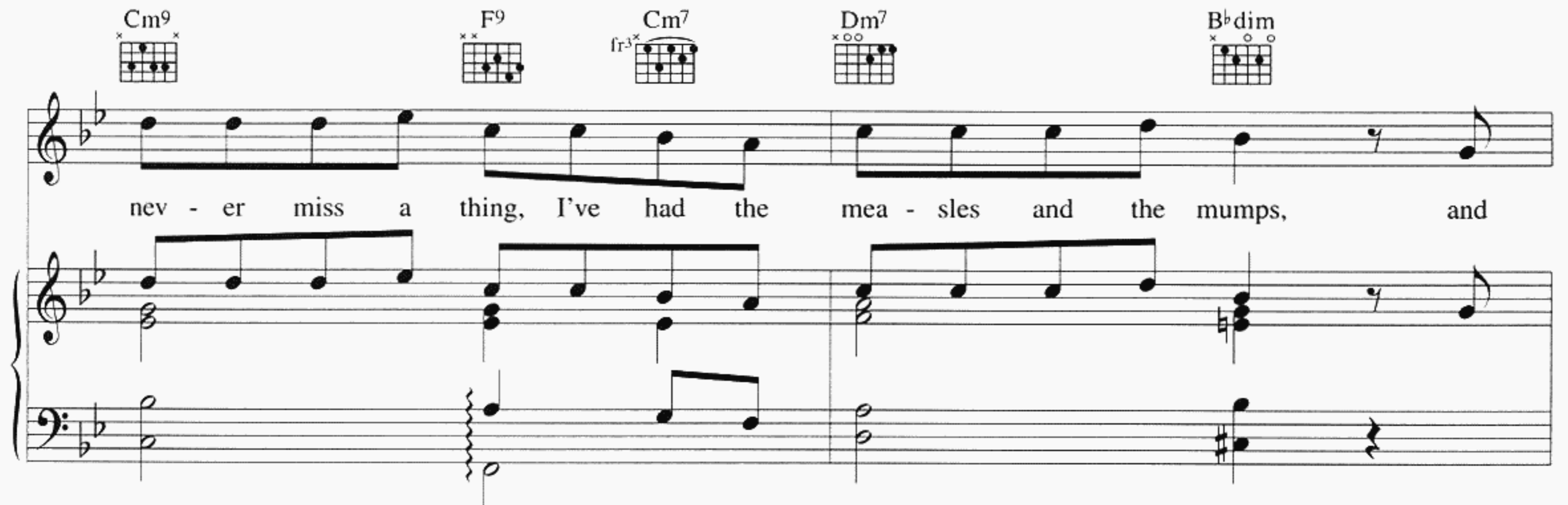
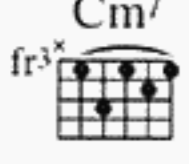
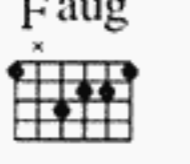
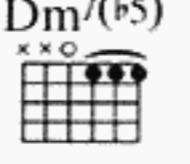
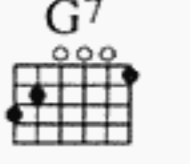
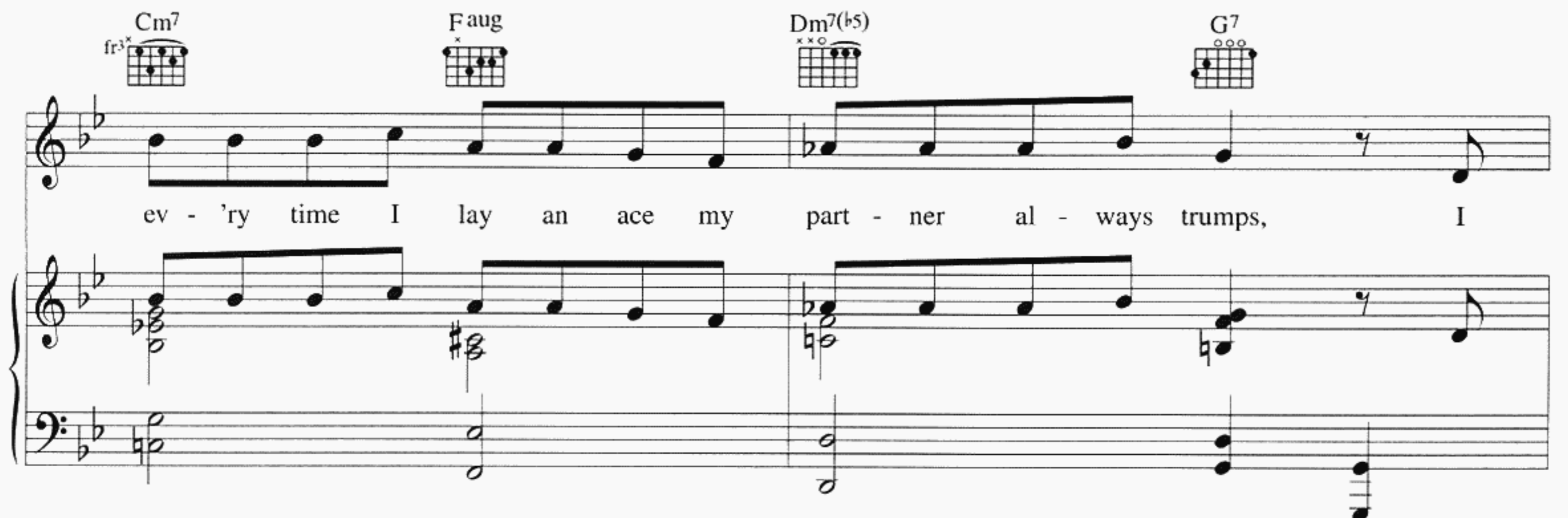
f *p*

Gm Eb7 Gm D aug Eb9 Gb7 F

- til I'm al - most mad, I must have 'roused the dev - il's wrath 'cause all my luck is bad. I

rall.

Cm9 F9 Cm7 Dm7 Bbdim

make a date for golf and you can bet your life it rains, I

p - f

Cm Faug Dm7(♭5) G7 Ddim E♭m6

try to give a par-ty and the guy up-stairs com-plains, I guess I'll go thru' life just catch-in'

Dm7 G7 Cm7 B7 B♭9

colds and miss-in' trains, Eve-ry-thing hap-pens to me. I

Cm9 F9 Cm7 Dm7 B♭dim

nev-er miss a thing, I've had the mea-sles and the mumps, and

Cm7 Faug Dm7(♭5) G7

ev-'ry time I lay an ace my part-ner al-ways trumps, I

Ddim Ebm6 Dm7 G7 Cm7 B7 Bb6

guess I'm just a fool who nev - er looks be - fore he jumps, ev - 'ry-thing hap - pens to me.

Fm7 Bbaug Ebmaj9 Eb6

At first my heart thought you could break this jinx for me, that

Fm7 Bb7 Ebmaj9 Eb6 Em7 A7aug

love would turn the trick to end des - pair, but now I just can't fool this head that

Dmaj9 D6 Gm Daug Gm7 C7 Cm7 F7

thinks for me, I've mort-gaged all my cas - tles in the air I've

Cm9 F9 Cm7 Dm7 B♭dim

te - le - graphed and phoned, I sent an "Air - mail Spe - cial" too, your

Cm7 F aug Dm7(♭5) G7

ans - wer was "Good - bye," and there was ev - en post - age due, I

D dim E♭m6 Dm7 G7

fell in love just once and then it had to be with you

Cm7 B7 B♭6 1. Cm7 F7 2.

ev - 'ry - thing hap - pens to me. I

Fly Me To The Moon (In Other Words)

Words & Music by Bart Howard

Slowly

mf

rall.

C G7 C6 G7(♭9) C

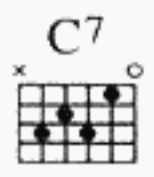
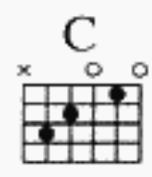
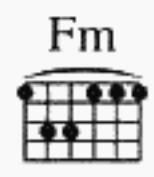
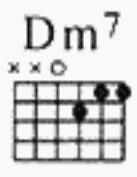
fr3

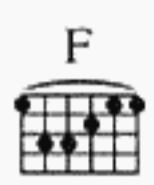
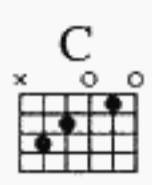
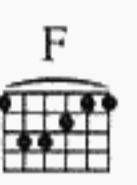
Po - ets of - ten use ma - ny words to say a

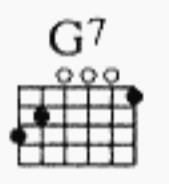
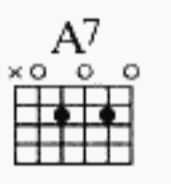
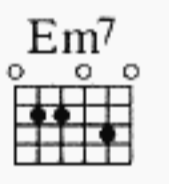
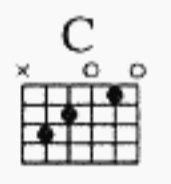
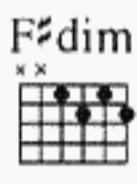
p a tempo

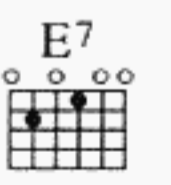
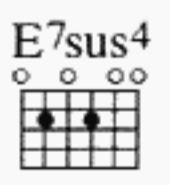
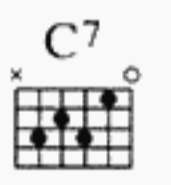
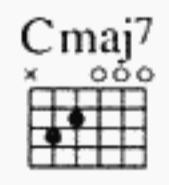
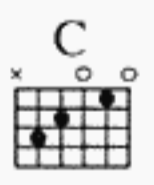
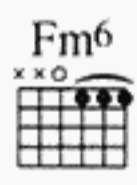
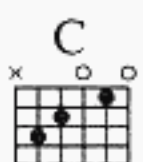
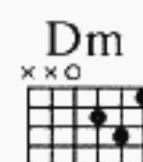
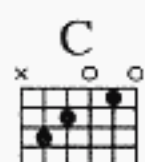
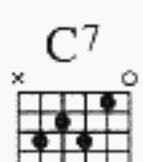
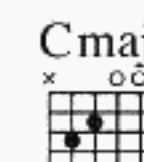
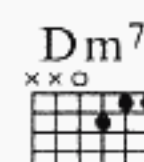
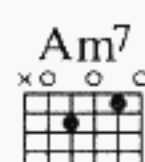
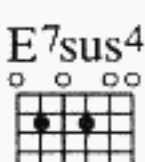
Am7 Dm7 G7 Dm A7aug A7

sim - ple thing. It takes thought and

Dm7 Fm Dm7 G7 C C7

time and rhyme to make a po - em sing. With

F F♯dim C F

mu - sic and words I've been play - ing, for you I have

F♯dim C Em7 A7 Dm G7

writ - ten a song, to be sure that you'll know what I'm

Fm6 C Cmaj7 C7 Dm E7sus4 E7

say - ing I'll trans - late as I go a - long.

Fools Rush In

Words by Johnny Mercer. Music by Rube Bloom

Moderately slow *(with expression)*

mf ff rall.

tempo rubato

C G7 C G7

"Ro - mance is a game for fools", I used to say;

mp

F C D9 G7(♭9) C E♭7 A♭ G7

A game I thought I'd nev - er play.

f

C G7 C G Gaug G

"Ro - mance is a game for fools", I said and grinned; then

Am6 B7 Em Em7 F♯m7 D7 E B7 G7

ten.

you passed by, and here am I throw-ing cau - tion to the wind.

rall.

Slowly *(with expression)*

Dm7 G7 Cmaj9 Am7

Fools rush in ___ where an - gels fear to tread, ___ and so I come to

mp - mf

Dm7 G7 Cmaj9

you, my love, ___ my heart a - bove my head. ___ Though I

F G7 C Am7

see the dan - ger there, if there's a

D7(♭5) Am7 D7 Dm7 G

chance for me then I don't care.

f

3

Dm7 G7 Cmaj9

Fools rush in where wise men nev - er go,

Am7 Dm7 G7

but wise men nev - er fall in love so how are they to

B♭7(♭5) A7 Dm

know? When we met

Fm6 C Am

I felt my life be - gin; so o - pen up your

ff

Dm G7 1. C Fm6

heart, and let this fool rush in.

A♭ Dm7 2. C Fm6 A♭7 C

in.

Here's That Rainy Day

Words & Music by Johnny Burke & Jimmy Van Heusen

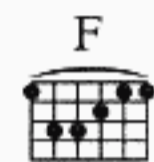
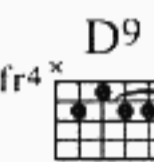
Slowly with expression

mf

G Gmaj7 B♭ Gm6 E♭maj7 E♭6

May - be I should have saved those left - ov - er

mf

E♭m E♭dim Am7 D7 F7 G

dreams; Fun - ny, but here's that rain - y day.

Have Yourself A Merry Little Christmas

Words & Music by Hugh Martin & Ralph Blane

Moderato

mf

C G7 Am G F Em Am7 D7 G7 G7(♭9)

When the stee-ple bells sound their "A", They don't play it in tune,

mp

Am7 Em Am6 B7 Em G Am7 D9 Dm7/G G7

But the wel-kin will ring one day And that day will be soon.

C Dm7 G7 C Dm7/G G7

mf

Have your - self a mer - ry lit - tle Christ - mas let your heart be light, —

C Am7 Dm7 G7 E7 A7(♭9) A7 D9 G7(♭9) G7

Next year all our trou - bles will be out of sight. ——

C Dm7 G7 C

Have your - self a mer - ry lit - tle Christ - mas make the Yule - tide

Dm7/G G7 C Am7 Dm7 E7

gay, — Next year all our trou - bles will be miles a -

Am C7 C7(b9) C7 b9 #5 Fmaj9 fr2 Fm

way. Once a - gain as in

C Cdim Dm7 Gaug fr3 C Am7

old - en days, hap - py gold - en days of yore,

Am6 B6/7 B7aug Em A7 G Am7 D7

Faith - ful friends who were dear to us will be near to us once

Dm7/G G7 C Dm7 G7

more. – Some - day soon we all will be to - geth - er

I Only Have Eyes For You

Words by Al Dubin. Music by Harry Warren

Moderato

C♯dim Dm Fm G7 C Gdim G7 Gaug

mf

C Am Am7 F Fm G7 C D7 G7

mp

My love must be a kind of blind love,
I know the thrill of na - ture's won - ders,

C Am Am7 F Fm G7 C D7 B7

I can't see an - y - one but you;
I know they're lurk - ing ev - 'ry - where;

Em A7 B7(♭9) G Em

And, dear, I won - der if you find love
I'm sure I'm mak - ing ma - ny blun - - - - - ders

Am F7 D7 G9 G7 Dm

an op - ti - cal il - lu - sion too?
by pass - ing up these won - ders rare.
Are the

G7 Fm F Gm G7 Dm7 F G7

stars out to - night? I don't know if it's clou - dy or bright, 'cause I

p - mf con espress.

C Em C Em A♭7

on - ly have eyes for you, dear. The

G7 Fm F Gm G7 Dm F G7

moon may be high, but I can't see a thing in the sky, 'cause I

C Em C A7

on - ly have eyes for you.

Dm G7 C Em C7

I don't know if we're in a gar - den,

F Fm G7 C A♭7

or on a crowd - ed av - e - nue. You are

I Wish You Love

Music & Original Lyrics by Charles Trenet. English Lyrics by Albert A. Beach

Moderato

mf

Good - bye, no use lead - ing with our chins, this is where our sto - ry ends, nev - er lov - ers, ev - er friends. Good

Ce soir le vent qui frappe à ma porte me par - le des a - mours mortes, de - vant le feu qui s'é - teint Ce

E♭m A♭m6 C♭ B♭7

E♭m C♭7 A♭m6 B♭7

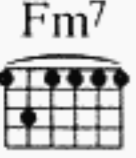
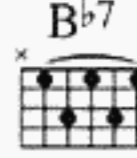
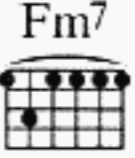
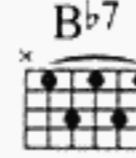
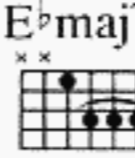
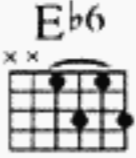
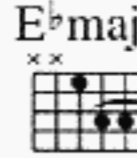
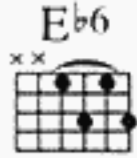
E♭m G♭6 A♭ E♭dim D♭ A♭m7

-bye, let our hearts call it a day, but be-fore you walk a-

-soir c'est u-ne chan-son d'au-tomme, dans la mai-son qui fris-

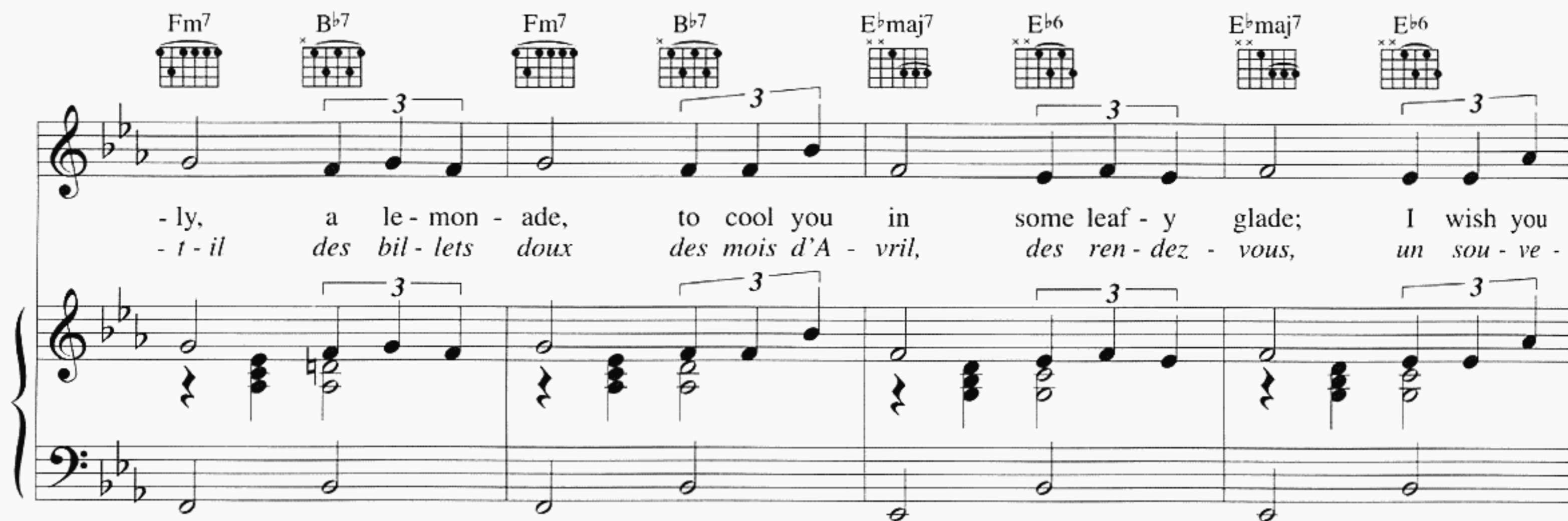
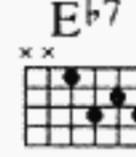
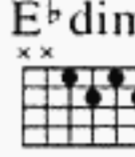
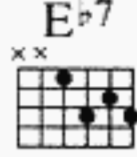
E♭ E♭m C♭7 A♭m6/B♭ B♭7 Edim

way, I sin-cere-ly want to say: I wish you

-sonne et je pense aux jours loin-tains. Que res-te-

Fm7 B♭7 Fm7 B♭7 E♭maj7 E♭6 E♭maj7 E♭6

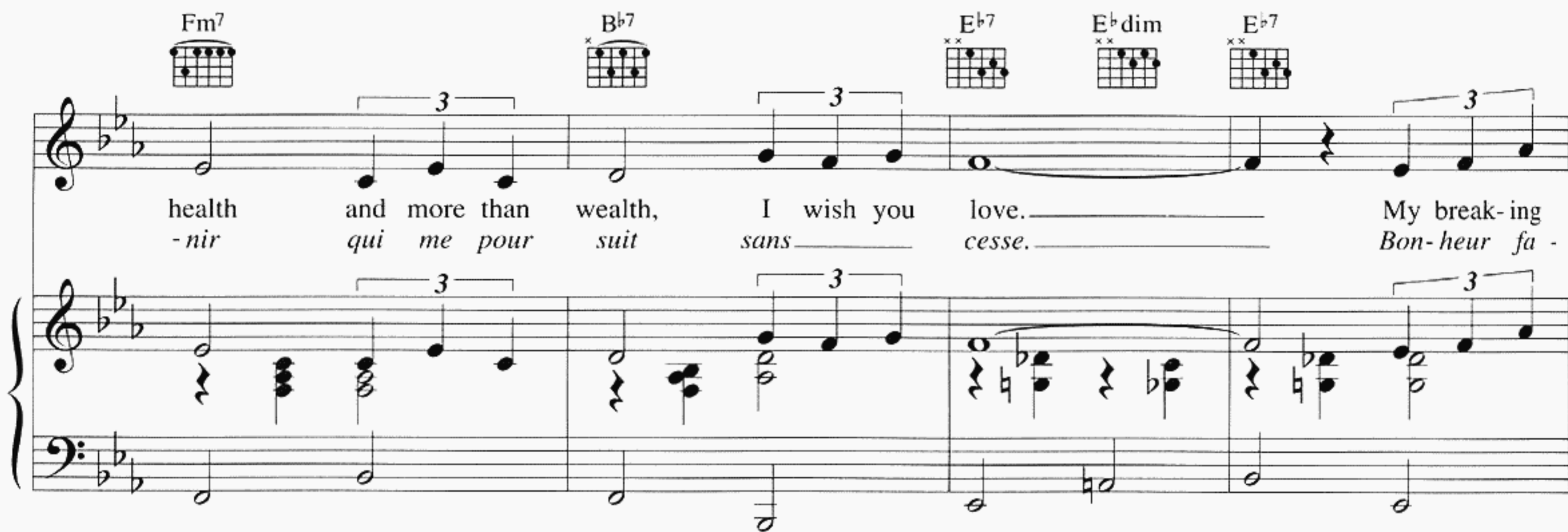
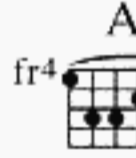
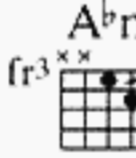
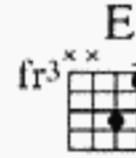
blue-birds in the Spring, to give your heart a song to sing; and then a

t-il de nos a-mours, que res-te-t-il de ces beaux jours, u-ne pho-

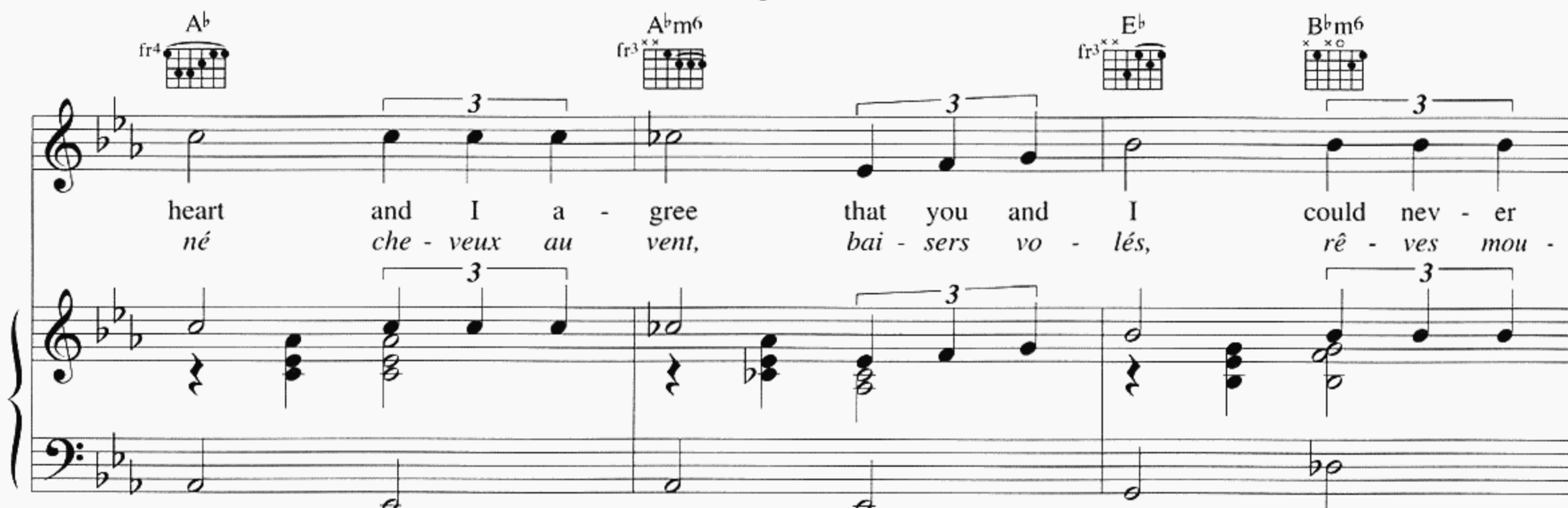
mp - mf

Fm7 B♭7 E♭6 Edim

kiss, but more than this I wish you love. And in Ju-

to, vieil-le pho-to de ma jeu-nesse. Que res-te-

Fm7 B♭7 Fm7 B♭7 E♭maj7 E♭6 E♭maj7 E♭6

-ly, a le-mon-ade, to cool you in some leaf-y glade; I wish you

-t-il des bil-lets doux des mois d'A-vril, des ren-dez-vous, un sou-ve-

Fm7 B♭7 E♭7 E♭dim E♭7

health and more than wealth, I wish you love. My break-ing

-nir qui me pour suit sans cesse. Bon-heur fa-

A♭ A♭m6 E♭ B♭m6

heart and I a-gree that you and I could nev-er

né che-veux au vent, bai-sers vo-lés, rê-ves mou-

C7 Fm F7

be, so with my best, my ve-ry best, I set you

-vants, que res-te-til de tout ce-la di-tes-le

I'll Never Smile Again, Until I Smile At You

Words & Music by Ruth Lowe

Moderato, with expression

N.C.

Fm7(♭5) B♭7 E♭

You loved me in the past, but our

B♭7 E♭maj7 E♭6 Fm7(♭5) B♭7 E♭ F7(♭9) F7

ro-mance did-n't last, you thrilled me with your kiss, dar-ling, now I pro-mise

CHORUS

B♭7 E♭ E♭dim Fm7 B7(♭5) B♭7 B♭11

this, I'll nev-er smile a-gain un-til I smile at

mf mp p-f

E♭ E♭maj7 E♭7 E♭6 E♭dim Fm7 B7(♭5) B♭7

you, I'll nev - er laugh a - gain what good would it

E♭6 D♭ D E♭ B7aug B♭7 E♭

do? For tears would fill my eyes, my

A♭m6/C♭ B♭7aug E♭maj7 D13 G D7 G/B Cdim

heart would re - al - ise, that our ro - mance is

Fm7 B♭7 E♭ E♭dim Fm7 B7(♭5) B♭7 B♭11

through. I'll nev - er love a - gain I'm so in love with

I'm Beginning To See The Light

Words & Music by Harry James, Duke Ellington, Johnny Hodges & Don George

Medium bounce

I

G E♭7 D7 G E♭7 D7 E♭7

never cared much for moon-lit skies, I never knew love was such a prize, but

G Em D7 G Dm E7 A7 Am7 D7 G Gdim D7

now that the stars are in your eyes, I'm be-gin-ning to see the light, I

I'm Gettin' Sentimental Over You

Words by Ned Washington. Music by Geo. Bassman

Very slowly

mf

F7 E7 E♭7 D7 aug D7 G7 C13 Fmaj7 F6 C7 aug

I was just an-oth-er who laughed at ro-mance, I said it was not for me.
Nev-er was a dream-er un-til I met you, fun-ny how one gets that way.

F7 E7 E♭7 D7 aug D7 G7 C7 Am E C7

Then you made your en-trance and right at a glance, I knew this was meant for me.
Cu-pid's just a sche-mer and I nev-er knew, now I'm dream-ing dreams all day.

F E E7 Am7(b5) D7 G7

Nev - er thought I'd fall, but now I hear love call, I'm get - ting sen - ti -

C7 F Cdim C7 F E E7

- men - tal ov - er you. Things you say and do just

Am7(b5) D7 G7 C7aug C7 Bb6/F Db7

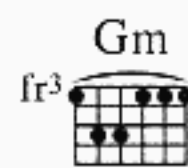
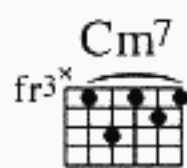
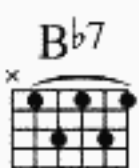
thrill me thro' and thro', I'm get - ting sen - ti - men - tal ov - er you.

F E7 Am F7 B7 Bm7(b5)

I thought I was hap - py, I could live with - out love,

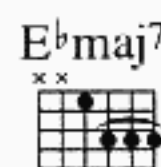
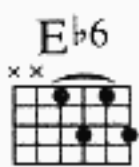
E♭maj7 Cm7 E♭ Fm7

heart of me, so deep in my heart,

B♭7 E♭maj7 Cm7 Gm

you're real - ly a part of me. I've

Fm7 B♭7 E♭maj7

got you un - der my skin.

E♭6 Fm7 B♭7

I tried so not to give

p

E♭maj7 E♭6 A♭m6

in, I said to my - self, "This af -

Fm7(♭5)/B♭ B♭maj7 D/E♭ E♭maj7 E♭6

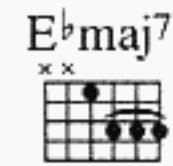
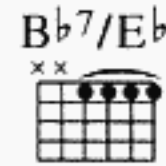
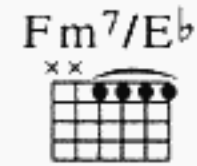
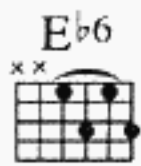
fair nev - er will go so well." But

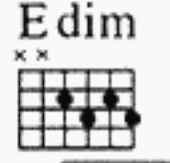
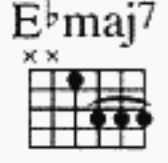
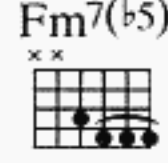
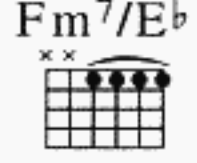
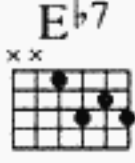
Dm7 G7 Bdim/C C

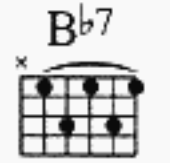
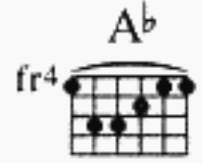
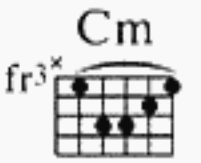
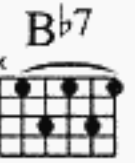
why should I try to re - sist when, dar - ling I know so well I've

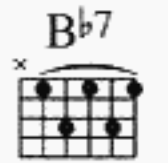
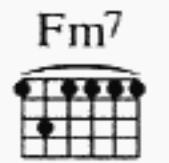
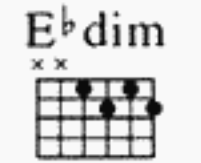
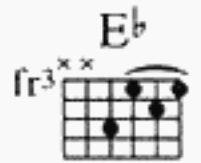
A♭m6 B♭7 E♭maj7

got you un - der my skin.

E♭6 Fm7/E♭ B♭7/E♭ E♭maj7

I'd sa - cri - fice an - y - thing, come what might, for the sake of hav - ing you

E♭7 Fm7/E♭ Fm7(♭5) E♭maj7 Edim

near, in spite of a warn - ing voice that comes in the night and re - peats and re - peats in my

B♭7 Cm A♭ B♭7

ear: "Don't you know, lit - tle fool, you nev - er can

E♭ E♭dim Fm7 B♭7

win, use your men - ta - li - ty, wake up to re -

I'm Gonna Live Till I Die

Words & Music by Al Hoffman, Water Kent & Mann Curtis

Brightly, with abandon

mf *f* *mp*

I'm gon - na

Em B7 A/C♯ Dm6 B7

live till I die, I'm gon - na
say, "What a guy." I'm gon - na

Em B7 A/C♯ Dm6 B7

laugh 'stead of cry. I'm gon - na
play for the sky; ain't gon - na

If I Had You

Words & Music by Ted Shapiro, Jimmy Campbell & Reg Connelly

Moderately

N.C.

Freely

I
(My)

Gm *a tempo* A7 D7 G7 C7 F F7aug

dream'd all my dreams and schem'd all my schemes, but some-how it just seem'd
whole life would be just hea - ven to me, dear, if you'd learn to

p a tempo

B♭ D7 Gm A7 D7 G7

wrong; un - til I met you and then, dear, I knew,
care. To know all the bliss of your lov - ing kiss, was

CHORUS (with expression)

G7 C11 C13 F Cm6 Fdim F7 B♭

to me you must — be - long. I could show the world how to
wait - ing for me — some - where.

mp

B♭7 E♭ E♭m6

smile, I could be glad all of the while,

B♭ B♭dim F9 F7aug B♭6 B♭dim

I could change the grey skies to blue if I had you. —

Cm7 Dm B♭dim Adim B♭ B♭7

— I could leave the old days be - hind, leave all my

Dm Cm7 F7 Cm7 F7 B♭

if I had you by my side. I could be a king, dear, un -

B♭7 E♭ E♭m6

crown'd, hum - ble or poor, rich or re - nowned,

B♭ B♭dim F9 1. B♭ B♭dim

there is noth - ing I could - n't do if I had you.

Cm7 Am7(♭5) D7 2. B♭ B♭dim C7 Faug B♭

2. My you.

It Was A Very Good Year

Words & Music by Ervin Drake

Moderately

Dm Am F A7

mf rit.

1. When I was

Dm E♭ Dm F

mf a tempo

sev - en - teen, it was a ve - ry good year, it was a ve - ry good year for small town girls and
(2.) twen - ty - one, it was a ve - ry good year, it was a ve - ry good year for ci - ty girls who
(3.) thir - ty - five, it was a ve - ry good year, it was a ve - ry good year for blue - blood - ed girls of
(4.) days are short, I'm in the au - tumn of the year, and now I think of my life as vin - tage wine from

In The Still Of The Night

Words & Music by Cole Porter

Andantino *(in a steady movement, but not too fast)*

mf *mp* *dim.*

Mysteriously

F Fm6

In the still of the night,

p a tempo

F Fm6

as I gaze from my win - - - - - dow,

Appassionato

Am C7 F

say to you: "Do

mf *cresc.* *f*

B♭ Gm7 C7

you love me as I love

espressivo

F Faug B♭

you? Are you my life - to -

più f

Gm7 C7 Cm6

be, my dream come true?"

1.

F

Fm6

night?

mf

2.

F

Fm6

F

night?

mf

mp

Fm6

F6

p

pp

morendo

ppp

It's Nice To Go Trav'ling

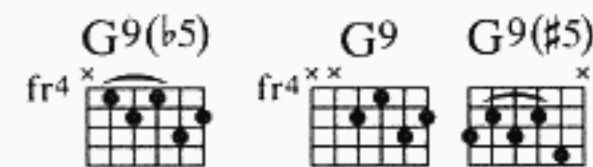
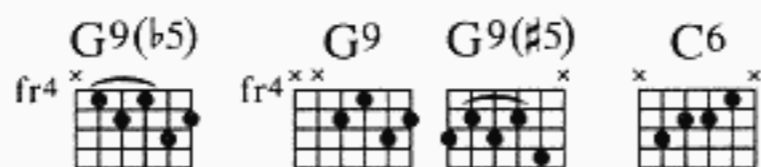
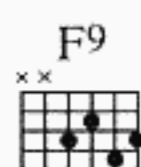
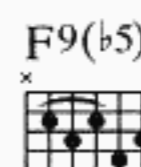
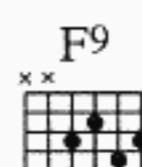
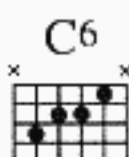
Words by Sammy Cahn. Music by James Van Heusen

Moderately

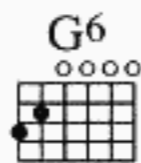
C6 G9(♭5) G9 G9(♯5) C6 G9(♭5) G9 G9(♯5)

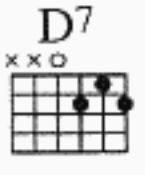
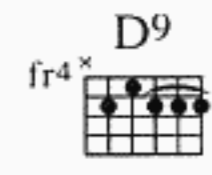
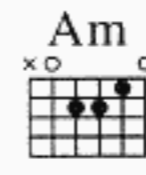
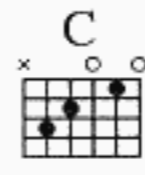
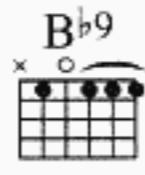
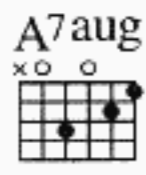
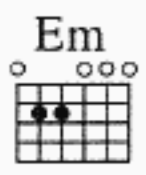
mf *mp (relaxed)*

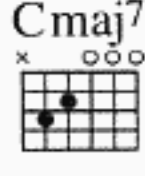
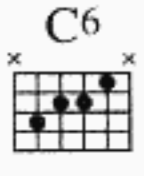
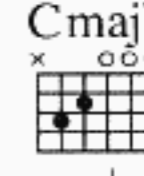
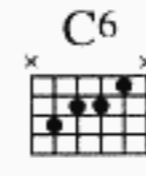
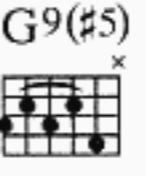
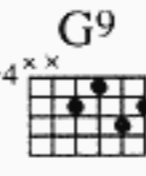
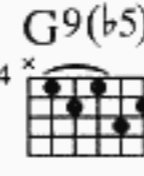
It's very

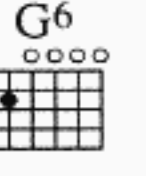
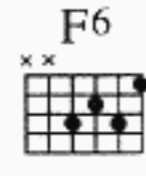
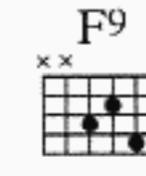
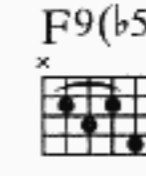
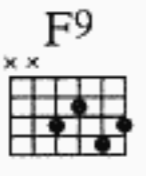
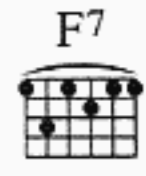
C6 Cmaj7 C6 Cmaj7 F7 F9 F9(♭5) F9 F6 F7

nice to go trav-'ling to Paris, London and Rome, it's oh so

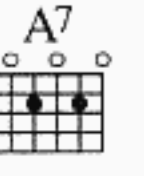
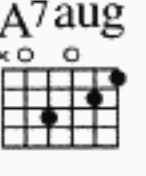
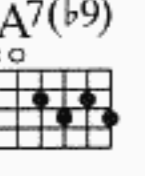
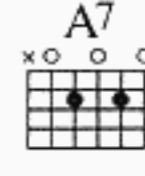
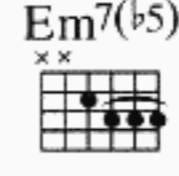
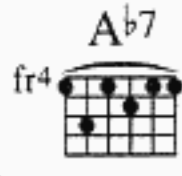
(2° Instrumental)

Dm7 G7 Dm7 G6 A♭7 G7

nice to go trav-'ling, but it's so much nicer, yes, it's so much nicer to come

Em A7aug A7 Dm B♭9 C Am D9 D6 D7

-pete, 'cause they just don't have what the mod - els have on Mad - i - son

G7sus4 G7 G9(♭5) G9 G9(♯5) C6 Cmaj7 C6 Cmaj7

Ave. It's ve - ry nice to be foot - loose with

F7 F9 F9(♭5) F9 F6 F7 Dm7 G7 Dm7 G6

just a tooth - brush and comb, it's oh so nice to be foot - loose, but your

A♭7 G7 Em7(♭5) A7 A7(♭9) A7aug A7

heart starts sing - ing when you're home - ward wing - ing 'cross the foam. And you know your

Dm D♯dim C Am6

fate is where the Em - pire State is, all you con - tem -

B7 E7(♭9) E aug E7 Am D dim C7 C9 C9(♭5)

plate is the view from Miss Lib - er - ty's dome. It's ve - ry

F6 F9 F6 Fmaj7 F6 Em7(♭5) A7

nice to go trav - 'ling, but it's oh so nice

1. D9(♭5) G7 C6 G9(♭5) G9 G9(♯5)

to come home!

2.

D9(♭5) G7 G9(♯5) C6 G Dm7 G7

to come home! No more cus - toms!

Repeat to fade

C6 G Dm7 G7 C6 G Dm7 G7

Burn the pass-port! No more pack - ing!
And un-pack-ing! Light the home-fires!
Get my slip-pers! Start a piz - za!

Verse 2:
You will find the Maedchen
And the gay Muchachas are rare
But they can't compare with the sexy line
That parades each day at Sunset and Vine.
It's quite the life to play gypsy
And roam as gypsies will roam
But your heart starts singing
When you're homeward winging 'cross the foam.
And the Hudson river
Makes you start to quiver
Like the latest flivver
That simply is dripping with chrome.

It's nice to go trav'ling
But it's oh so nice to come home!

It's Only A Paper Moon

Music by Harold Arlen. Words by E.Y. Harburg & Billy Rose

Moderato

f

poco rall.

Am G Am G Am G D7

a tempo-rubato

I never feel, a thing is real, when I'm a-way from

p

Gmaj7 Am7 D7 G C G Am7 D9

you, out of your em-brace, the world's a tem-po-ra-ry park-ing

G C G Am7 D9 G Edim

place. Mmm, mm, mm, mm, a bub - ble

Am7 D7 G E9 A9 D7 G Am7

for a min - ute, mm, mm, you smile, the bub - ble

A7 Am7 Daug G Ddim Am7 D7

rit. *a tempo*

has a rain - bow in it. Say, it's on - ly a pap - er moon,

p-f

Gsus4 D9 G D7 G Dm Am7

sail - ing ov - er a card - board sea, but it would - n't be make be - lieve, if you

Just In Time

Music by Jule Styne. Words by Betty Comden & Adolph Green

Moderato

mf

I was

Fm6 G7 E♭m6 F7

freely

rest - ing com- for - ta - bly face down in the gut - ter, Life was se -

mp

B♭ Cm7 B♭ E♭ F9

rene, I knew where I was at. "There's

B♭ Gm Gm6

no hope for him," My dear - est friends would mut - ter.

Dm G7aug C9 C7aug(♭9) Cm7 F6/9

I was some - thing dragged in by the cat, then…

poco rall.

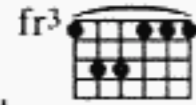
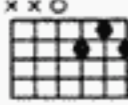
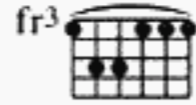
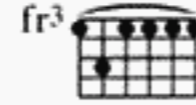
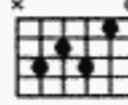
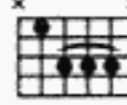
B♭ A B♭ A B♭ A Am7 D7

with a lilt

Just in time I found you just in time Be - fore you

p

Fm G7 C9 Gm7 C9 Gm7 C7

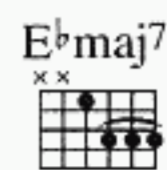
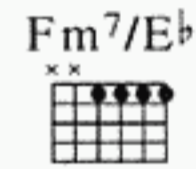
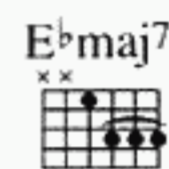
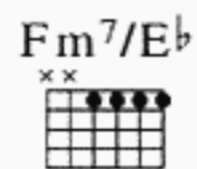
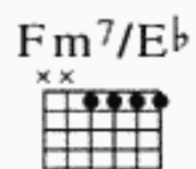
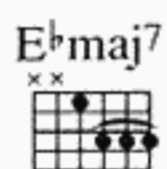
came, my time was run - ning low.

Let's Get Away From It All

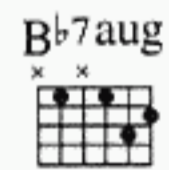
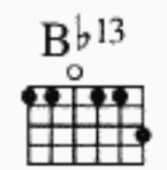
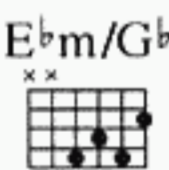
Music by Matt Dennis. Words by Tom Adair

Medium bounce

E♭maj7 Fm7/E♭

I'm so tired of this

E♭maj7 Fm7/E♭ E♭maj7 Fm7/E♭ E♭maj7 Fm7/E♭

dull rou - tine, up to town on the eight fif - teen,

G♭7 E♭m/G♭ B♭/G♭ G♭7 F9 B♭13 B♭7aug

back at night, off to bed and then get up and start it all ov - er a - gain.

Eb Bb7(b9) Eb7 Ab Adim Eb

Let's take a boat to Ber - mu - da let's take a plane to Saint Paul,

p-f

Fm Bb7 Db9 C7 C7aug F9 Bb7sus4 Bb7

let's take a kay - ak to Quin-cy or Ny - ack, let's get a - way from it all.

Eb Bb7(b9) Eb7 Ab Adim Eb

Let's take a trip in a trail er, no need to come back at all,

Fm Bb7 Db9 C7 C7aug F9 Bb7 Eb Eb7

let's take a pow - der to Bos-ton for chow - der, let's get a - way from it all. We'll

Love And Marriage

Words by Sammy Cahn. Music by James Van Heusen

Schottische tempo

mf

C G7

Love and mar - riage, love and mar - riage,

C C7 F Fm C

Go to - ge - ther like a horse and car - riage, This I tell ya
It's an in - sti - tute your can't dis - par - age, ask the lo - cal

E7 F Cdim C 1. D6/7 G7

bro - - - ther, Ya can't have one with-out the oth - er.
gen - - - try and they will say it's el - e -

2. G7 C A♭ A♭maj7 A♭6

men - t'ry. Try, try, try to se - pa - rate them,

B♭m7 E♭7 A♭ A♭maj7

It's an il - lu - sion, Try, try,

A♭6 C G7

try and you will on - ly come to this con - clu - sion.

(Love Is) The Tender Trap

Words by Sammy Cahn. Music by James Van Heusen

Moderato

N.C.

mf

CHORUS

C7 F F♯dim

You see a pair of laugh - ing eyes and
hand in hand be - neath the trees and

mp - mf

Cm7 C7 Cm7 F9

sud - den - ly you're sigh - ing sighs, you're think - ing noth - ing's wrong, you string-
soon there's mu - sic in the breeze, you're act - ing kind of smart un - til

Love Walked In

Words & Music by George & Ira Gershwin

Moderato

N.C.

mp mf poco rit.

E♭ E♭maj7 Edim Fm Fm7 G7 D♭m6 F7sus4 F7 Cm F7

Noth - ing seemed to mat - ter an - y - more,

p a tempo legato

A♭6 Dm7(♭5) G7(♭5) C7aug F7(♭5) B♭7 E♭

did - n't care what I was head - ed for;

Luck Be A Lady

Words & Music by Frank Loesser

Moderato

ad lib.

They

mp

con la voce

G7aug C G7aug C9 F6 F♯dim C

call you La - dy Luck but there is room for doubt at times you have a ve - ry un - la - dy - like

F9 G7aug C G7aug C9

way of run-ning out,— you're on a date with me, the pick-ings have been lush and

F6 F♯dim C F9 B9

yet be - fore this eve - ning is ov - er you might give me the brush. You

E C7 E A♭ C Dm7 G7

might for - get your man - ners, you might re - fuse to stay, and so the best that I can do is

allarg. rit.

Brightly

C D♭7 C D♭7

a tempo

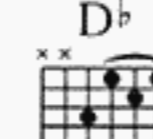
pray.

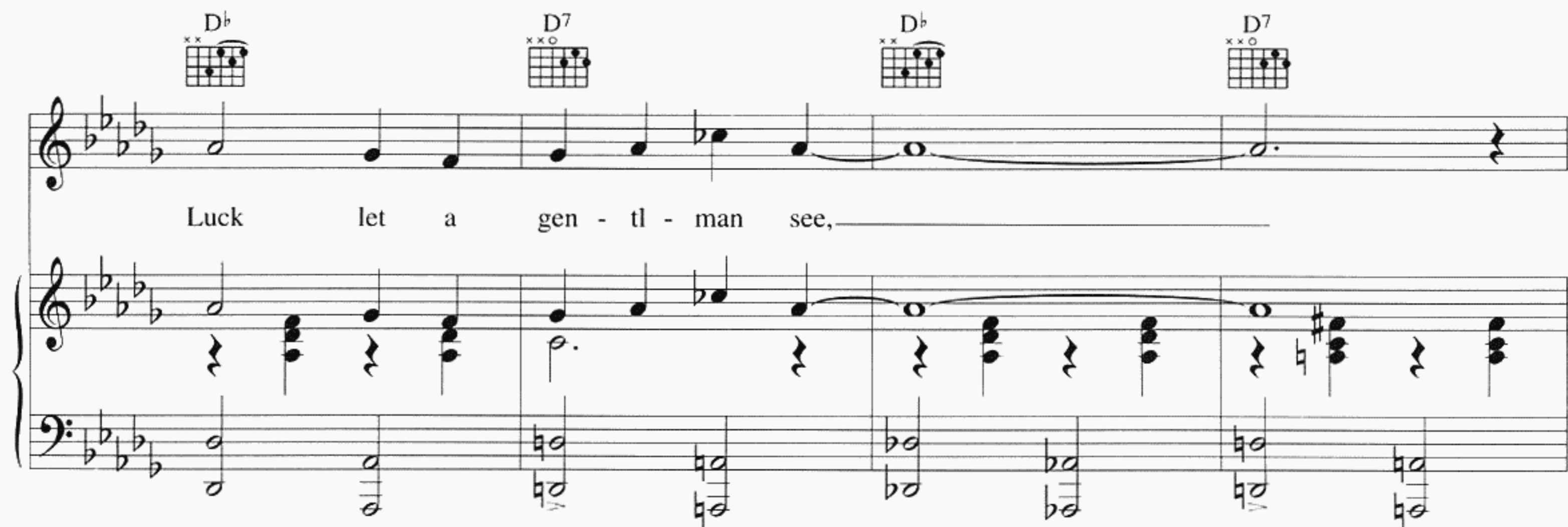
C D♭7 C D♭7

Luck be a la - dy to - night,

mf

C D♭7 C D♭7

luck be a la - dy to - night.

C D♭7 C

Luck if you've ev - er been a la - dy to be -

D♭7 C D♭7

-gin with, luck be a la - dy to - night.

C D♭7 C A♭7 fr4

D♭ D7 D♭ D7

Luck let a gen - tl - man see,

D♭ D7 D♭ D7

how nice a dame you can be,

D♭ D7 D♭

I know the way you've treat - ed oth - er guys you've

D7 D♭ D7

been with, luck be a la - dy with me.

D♭ D7 D♭ A7

A

D A7(♭9) D D/C♯

la - dy does - n't leave her es - cort, it is - n't

Am6 Bm7 E7 E7(♭9)

fair, it is - n't nice, a

Am B7(♭9)

la - dy does - n't wan - der all ov - er the room and

Em B7 G9 Dm7 G7

blow on some oth - er guy's dice. So

C D♭7 C D♭7

let's keep the par - ty po - lite,

C D♭7 C

nev - - - er get out of my sight,

D♭7 C D♭7

stick with me ba - by I'm the

C D♭7 C D♭7

fel - low you came in with, luck be a la - dy,

C D♭7 C D♭7

luck be a la - dy, luck be a la - dy to - night.

C D♭7 C

D♭7 C D♭7 C

ff

My Kind Of Town (Chicago Is)

Words by Sammy Cahn. Music by Jimmy Van Heusen

Allegro

N.C.

mp

Don't

A♭ fr4 — A♭7 fr4

ev - er, ev - er ask me what Chi - ca - go is, un -

mp

A♭ fr4 — A♭dim fr3

less you've got an hour or two or three. 'Cause

E♭ G7aug

I need time to tell you what Chi - ca - go is,

Cm Bdim B♭m9 A9 G7

all the things Chi - ca - go is to me. Gee! It's

CHORUS (nice walking style)

A♭ G7 G♭9 F7 F9 F♭9♯5 F7 B♭m

my kind of town, Chi - ca - go is, my

mf

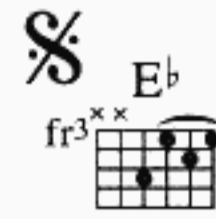
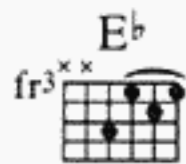
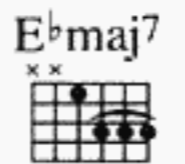
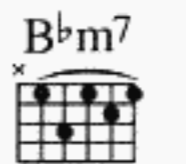
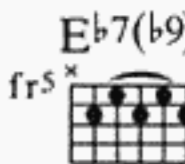
E♭dim E♭7 A♭ A♭dim A♭7 C7(♭5) D♭6 Ddim

kind of town, Chi - ca - go is, { my / my } kind of / kind of

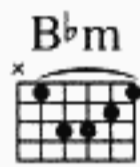
My Way

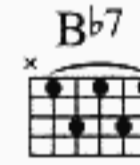
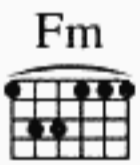
Words by Paul Anka. Music by Claude Francois & Jacques Revaux

Slow tempo

E♭ fr3

1. And now the end is
2. -grets I've had a
3. loved I've laughed and

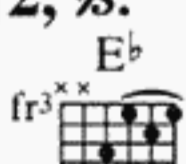
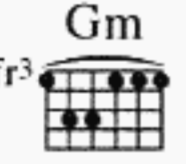
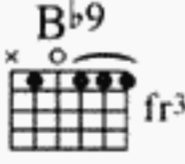
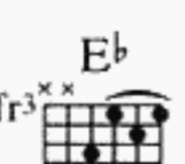
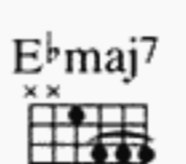
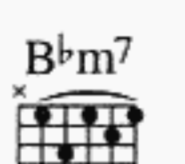
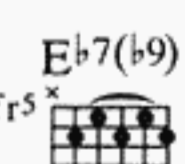
p

B♭m C7

near and so I face the fi - nal cur - tain, my
few but then a - gain to few to men - tion, I
cried I've had my fill my share of los - ing, and

Fm B♭7

friend I'll say it clear, I'll state my case, of which I'm
did what I had to do, and saw it through with - out ex -
now as tears sub - side, I find it all so am -

E♭ E♭maj7 B♭m7 E♭7(♭9)

cer - tain. I've lived a life that's full, I've tra - velled
- emp - tion. I planned each char - tered course, each care - ful
- us - ing. To think I did all that and may I

A♭ Fm7(♭5) E♭

each and ev - 'ry high - way, and more, much more than
step a - long the by - way, and more, much more than
say, not in a shy way, oh no, oh no not

Fm7 B♭7 Fm7 1. E♭

this, I did it my way. Re -
this, I did it my
me, I did it my

2, 𝄋. E♭ Gm B♭9 E♭ E♭maj7 B♭m7 E♭7(♭9)

way. Yes there were times I'm sure you knew when I bit
way. For what is a man what has he got, if not him -

f

A♭ A♭maj7 A♭ E♭ Fm7

off more than I could chew. But through it all when there was
self then he has not to say the things he'd tru - ly

B♭7 Gm Cm

doubt I ate it up and spit it out. I faced it
feel and not the words of one who kneels. The re - cord

Fm *To Coda* 𝄌 B♭7 Fm7 E♭ ***D.𝄋. al Coda***

all and I stood tall and did it my way. I've
shows I took the

p

𝄌 Coda

B♭7 Fm7 E♭

blows and did it my way.

rit. ***ff***

New York, New York

Words by Fred Ebb. Music by John Kander

Moderately, with rhythm

f

mf

F Gm7 C7

Start spread-in' the news, I'm leav-ing to-day,

Gm7 C7 Gm7 C7 F F6 Gm7 Gm6 Gm7

I wan-na be a part_ of it New York, New York.

G♭maj7 D♭m7 G♭7

in old New York. If I can

C♭ C♭m6 G♭ E♭7aug

make it there I'd make it an - y - where,

E♭7 D♭7 E♭7 A♭m7 B♭m7 A♭m7 C♭ G♭

come on, come through New York, New York.

ff

On The Sunny Side Of The Street

Words by Dorothy Fields. Music by Jimmy McHugh

Moderato

f

C Cdim F7 C9 Fm6 D7

Walked with no - one, and talked with no - one, and I had no-thing but shad - ows.

Dm7 G7 C Em Am6 B Dm7 G7

Then one morn-ing you passed and I bright-ened at last

C G7 C E7 Am6 C7 E F Fm

hear a pit - ter pat? And that hap - py tune is

G7 Am E7 Am Cm D7

fr3

your step, life can be so sweet on the

Dm7 G7 C Fm6 Cdim C7 Gm7

fr3

sun - ny side ___ of the street, I used to walk in the shade ___

C7 Cdim C7 F6 Gm7 Fdim F

fr3

with those blues on pa - rade ___ but

One For My Baby (And One More For The Road)

Lazily

R.H. (Very sustained throughout)

p

E♭6 E♭maj7

It's quar - ter to three, there's

p - mf

E♭6 Fm7 E♭6 E♭maj7 E♭9

no - one in the place ex - cept you and me, so

pp

E♭6 E♭maj7 E♭6 Fm7 E♭6 B♭m7

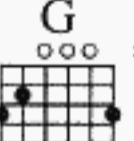
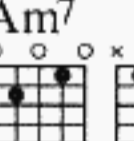
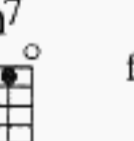
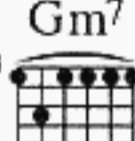
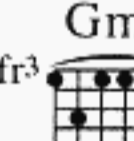
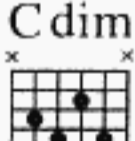
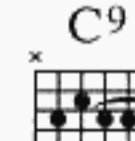
set 'em up, Joe, I've got a lit - tle sto - ry you ought - a know,

E♭9 A♭6 A♭maj7 A♭6 A♭9

we're drink - ing, my friend, to the end of a

pp

E♭6 G7aug E♭m6

brief e - pi - sode, make it one for my ba - by and

Fm7 E♭maj7 A♭maj7 Fm7 E♭6 D7

one more for the road. I

Gm7 fr3 Eb9 D7 aug G Bm

til it's talked a - way. Well, that's how it goes and

G D7 G Cmaj7

Joe, I know you're get - ting anx - ious to close,

G7 G Bm G D7

so thanks for the cheer, I hope you did - n't mind my

pp

G Dm7 G7 C Em7

bend - ing your ear, this torch that I've found,

Oh Look At Me Now

Words by John DeVries. Music by Joe Bushkin

Moderately

E♭ B♭9 E♭sus4 E♭7(♭9)

mf

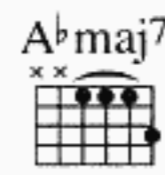
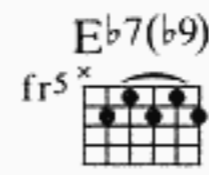
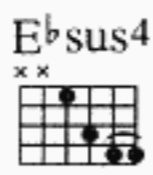
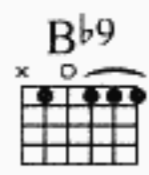
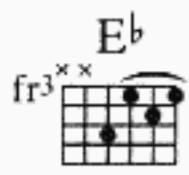
For I'm not the guy who cared a - bout love, and

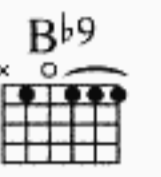
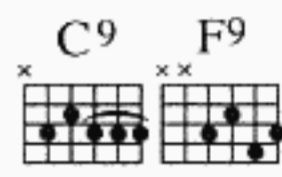
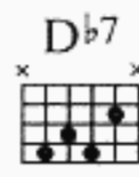
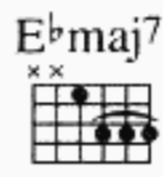
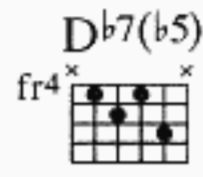
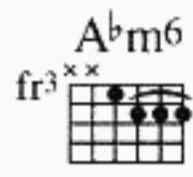
A♭maj7 A♭m6 D♭7(♭5) E♭maj7 D♭7

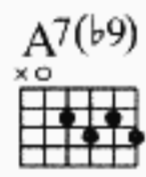
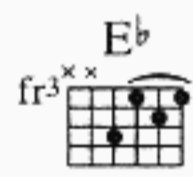
I'm not the guy who cared a - bout for - tunes and such, nev - er cared much,

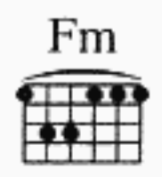
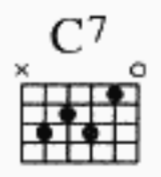
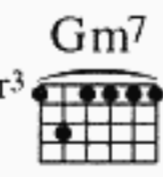
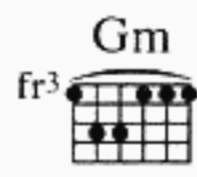
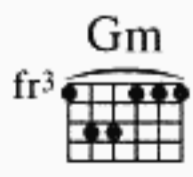
C9 F7 B7 B♭9 E♭9 D9 D♭9 C9 B7aug B♭9

but, look at me now.

E♭ B♭9 E♭sus4 E♭7(♭9) A♭maj7

I nev - er knew the tech - nique of kiss - in', I nev - er knew the

A♭m6 D♭7(♭5) E♭maj7 D♭7 C9 F9 B♭9

thrill I could get from your touch, nev - er knew much. Oh! Look at me

E♭ A7(♭9) D7 Gm E♭7 D7

now. I'm a new man, bet - ter than

Gm D7 aug Gm Gm7 C7 Fm

Ca - sa - no - va at his best. With a new heart,

Somethin' Stupid

Words & Music by C. Carson Park

Moderately slow

N.C.

I

F F6 Fmaj7 F

know I stand in line un - til you think you have the time to spend an
prac - tice ev - 'ry day to find some cle - ver lines to say to make the

Gm7 C9 Gm7 C9 Gm7 C7

eve - nin' with me.
mean - ing come through.

And if we go some place to dance, I
But then I think I'll wait un - til the

Gm7 C7 Fmaj7 F6 Fmaj7 F6

know that there's a chance you won't be leav - in' with me. Then
eve - nin' gets late and I'm a - lone with you. The

F7 Cm7 F7

af - ter - wards we drop in - to a qui - et lit - tle place and have a
time is right, your per - fume fills my head, the stars get red, and oh, the

B♭ B♭6 B♭maj7 B♭6 C7

drink or two.
night is so blue.
And then I go and spoil it all by

1. *To next strain*

Gm7 C7 C7/F F

say - in' some - thin' stu - pid, like "I love you." I can

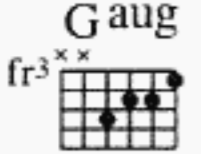
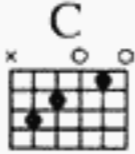
mf

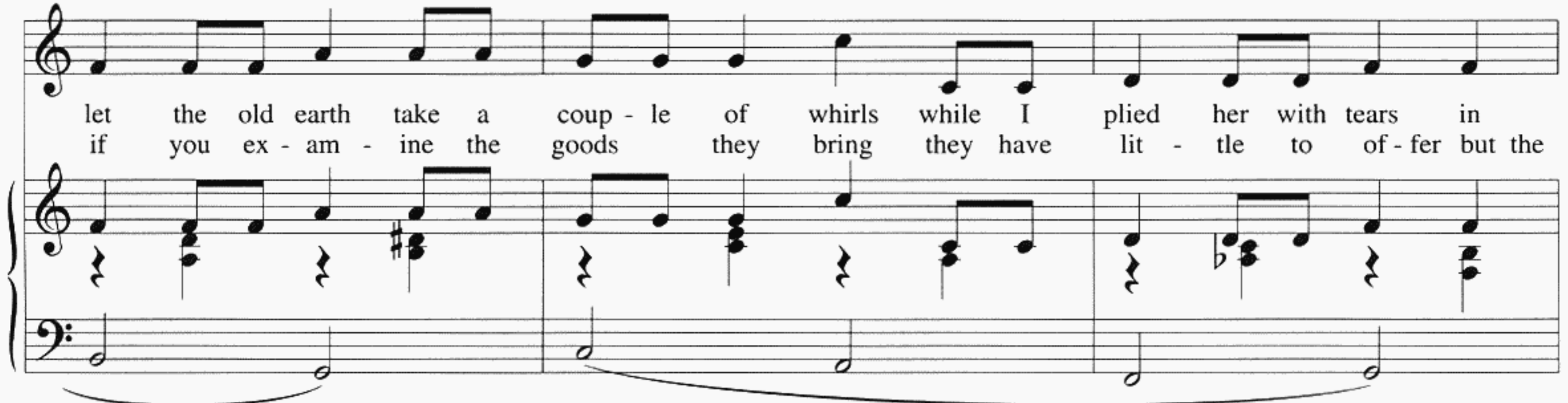
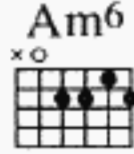
September Song

Words by Maxwell Anderson. Music by Kurt Weill

Moderato assai **poco rit.**

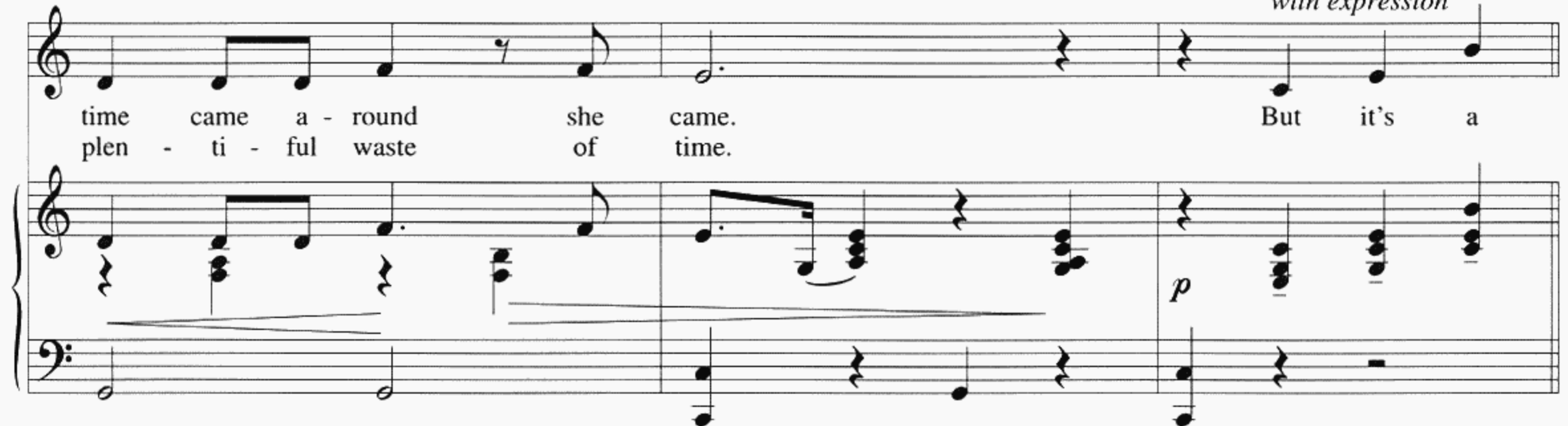
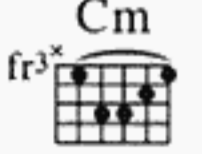
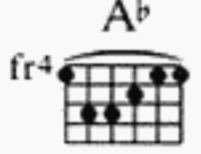
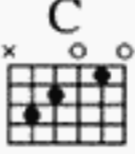
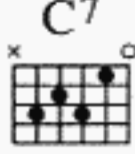
mf *legato* *p*

When
When you

a tempo

G7 Fdim Am7 Am6 G7 Ddim

I was a young man court - ing the girls, I played me a wait - ing
meet with the young men ear - ly in spring, they court you in song and

Am7 Am6 Dm Fdim Am7 Gdim

game; If a maid re - fused me with toss - ing curls I
rhyme; They woo you with words and a clo - ver ring, but

Dm6 Gaug C Am Fm G7

let the old earth take a coup - le of whirls while I plied her with tears in
if you ex - am - ine the goods they bring they have lit - tle to of - fer but the

Am Am6 Dm Fdim Am Am6

lieu of pearls. And as time came a - round she came my way, as
songs they sing, and a plen - ti - ful waste of time of day a

Dm G7 C

with expression

time came a - round she came. But it's a
plen - ti - ful waste of time.

p

Cm A♭ C C7

long, long while from May to De - cem - ber; and the days grow

3

Stormy Weather

Words by Ted Koehler. Music by Harold Arlen

Slow lament

mp mf p

Don't know

G G♯dim Am7 D9 G

mp

why there's no sun up in the sky, storm-y wea - ther,

Am7 D11 G Am7 D7♭9♯5

since my gal and I ain't to - ge - ther, keeps rain - ing all the

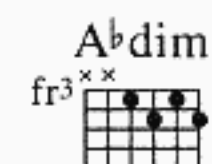
Strangers In The Night

Words by Charles Singleton & Eddie Snyder. Music by Bert Kaempfert

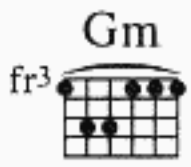
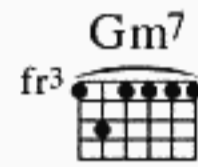
Beguine tempo

mf

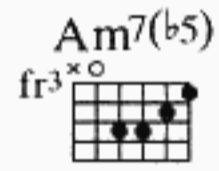
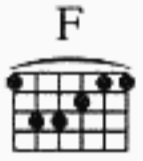
F

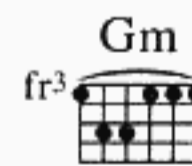
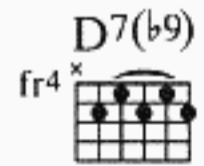
Stran - gers in the night ex - chang - ing glan - ces, won - d'ring in the night

what were the chan - ces we'd be shar - ing love be - fore the night was

A♭dim

Gm

through. Some-thing in your eyes was so in-vi-ting,

Gm7 C7

some-thing in your smile was so ex-ci-ting, some-thing in my heart told me I must have

F Am7(♭5)

you. Stran-gers in the night, two lone-ly peo-ple, we were

D7(♭9) Gm

stran-gers in the night, up to the mo-ment when we said our first hel-lo,

That Old Black Magic

Music by Harold Arlen. Words by Johnny Mercer

Moderato con espressione

8va

8va

That

E♭

fr3

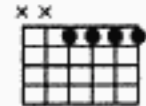
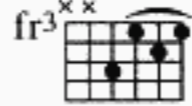
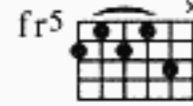
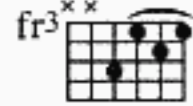
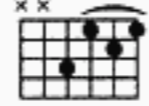
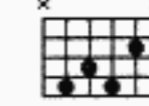
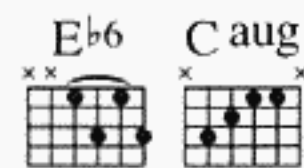
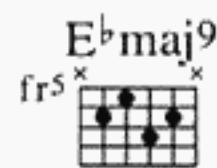
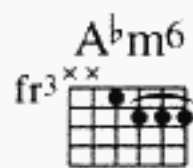
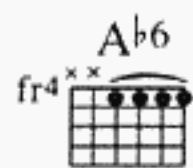
soft with gradual cresc.

old black ma - gic has me in its spell That

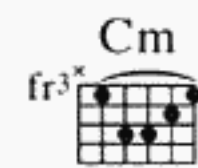
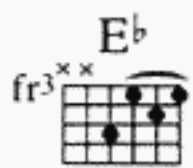
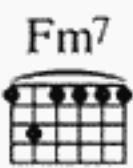
pp rhythmically but sustained

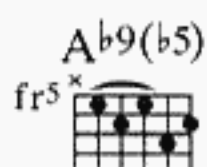
Fm

old black ma - gic that you weave so well. Those

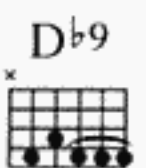
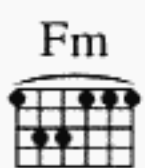
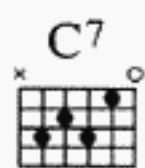
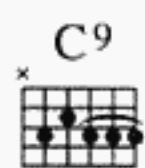
A♭6 A♭m6 E♭maj9 E♭6 C aug

down and down I go, 'round and 'round I go

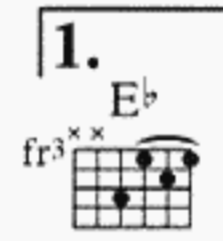
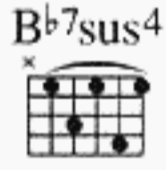
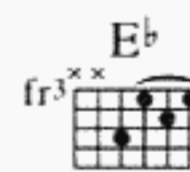
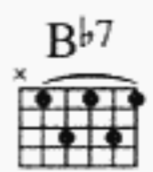
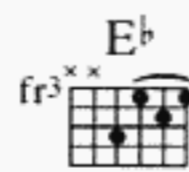
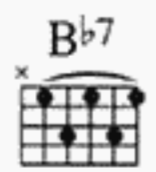
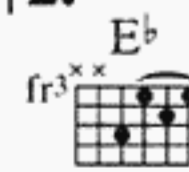
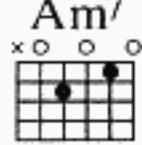
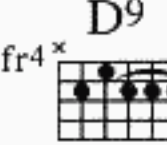
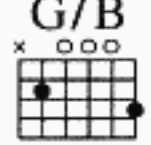
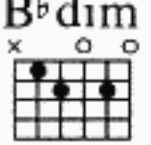
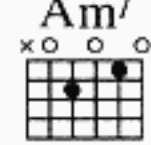
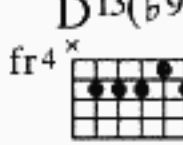
dim. poco a poco

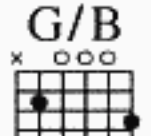
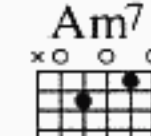
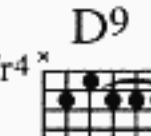
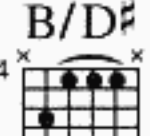
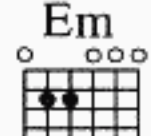
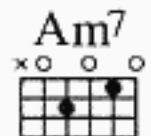
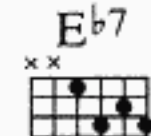
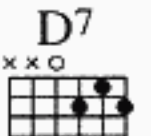
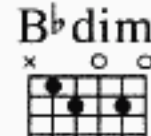
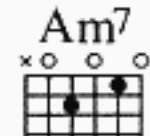
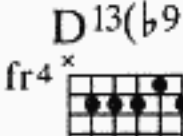
Fm7 A♭m E♭ Cm

like a leaf that's caught in the tide. I should stay a - way

A♭9(♭5) G9

but what can I do? I hear your name and I'm a -

sfz *f*

C9 C7 Fm D♭9

flame, a - flame with such a burn-ing de - sire

sfz

The Night We Called It A Day

Words by Tom Adair. Music by Matt Dennis

Am7 D9 G/B B♭dim Am7 D13(♭9)

mf *mp*

Au - thors and po - ets in prose and in rhyme,

G/B B♭dim Am7 D9 D9(♯5) Gmaj7 B/D♯ Em

seem to a - gree that night is the time of lov - ers' meet - ings,

Am7 E♭7 D7 G/B B♭dim Am7 D13(♭9)

ro - man - tic greet - ings. To my mis - for - tune, I found this a lie,

Emaj7 E6 Emaj7/F♯ F♯7♯5♭9 Bm7

for it was night when you whis - pered, "Good - bye." A night of mad - ness

E♭m6 D7(♭9) Gmaj9 Ddim G6 N.C.

that turned to sad - ness much too soon. There was a

poco rit.

Slowly, a tempo

Cm6/9 D7♯5♭9 D7(♭9) Gmaj9 Gmaj7 Am7 D7(♭9) G G6

moon out in space, but a cloud drift - ed ov - er its face. You

mf

Em7 A7(♭9) Bm7 B♭7 Am7 A♭7 Gmaj9 G6

kissed me and went on your way, the night we called it a day. I heard the

Cm6/9 D7♭9♯5 D7(♭9) Gmaj9 Emaj7 B7aug B7

song of the spheres, like a mi - nor la - ment in my

Em Em7 A7(♭9) Bm7 B♭7

ears, I had - n't the heart left to pray, the

Am7 A♭7 G7 Fm6/A♭ G7 Cmaj7 Dm7/C B/C Cmaj7

night we called it a day. Soft through the dark, the

B7♯5♯9 B7(♯9) Em(maj7) Em7 Em6 Am7 B7aug

hoot of an owl in the sky, sad tho' his

Em Em(maj7) Em7 Em7(♭5) A7(♭9) B♭ D7

song, no blu - er was he than I. The moon went

Cm6/9 D7♭9♯5 D7(♭9) Gmaj9 Gmaj7 B7aug B7

down, stars were gone, but the sun did - n't rise with the

Em Em7 A9 B♭dim E♭7/B♭

dawn, there was - n't a thing left to say, the

Bm7 B♭7 Am7 A♭9 | 1. Gmaj7 | 2. Gmaj7

night we called it a day. There was a day.

rit.

Witchcraft

Words by Carolyn Leigh. Music by Cy Coleman

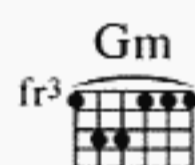
Medium bounce

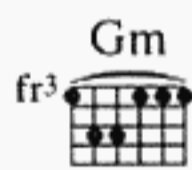
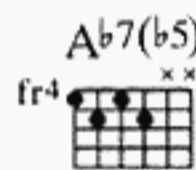
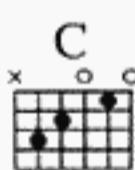
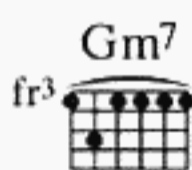
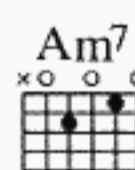
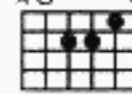
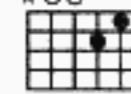
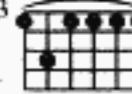
F

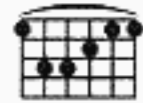
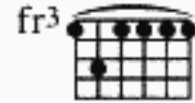
mf

mf

Shades of old Lu - cre - tia Bor - gia!

Gm

There's a de - vil in you to - night 'n' al - though my heart a - dores ya

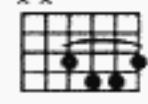
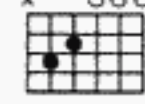
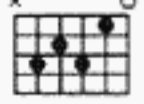
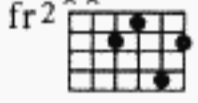
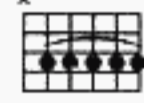
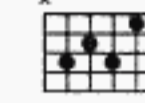
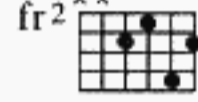
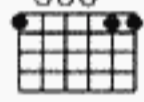
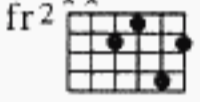
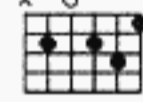
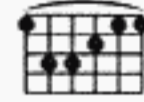
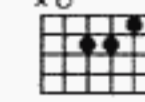
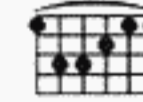
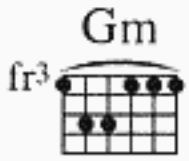
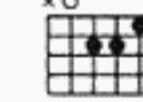
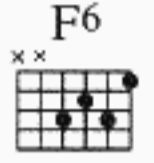
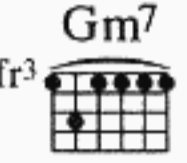
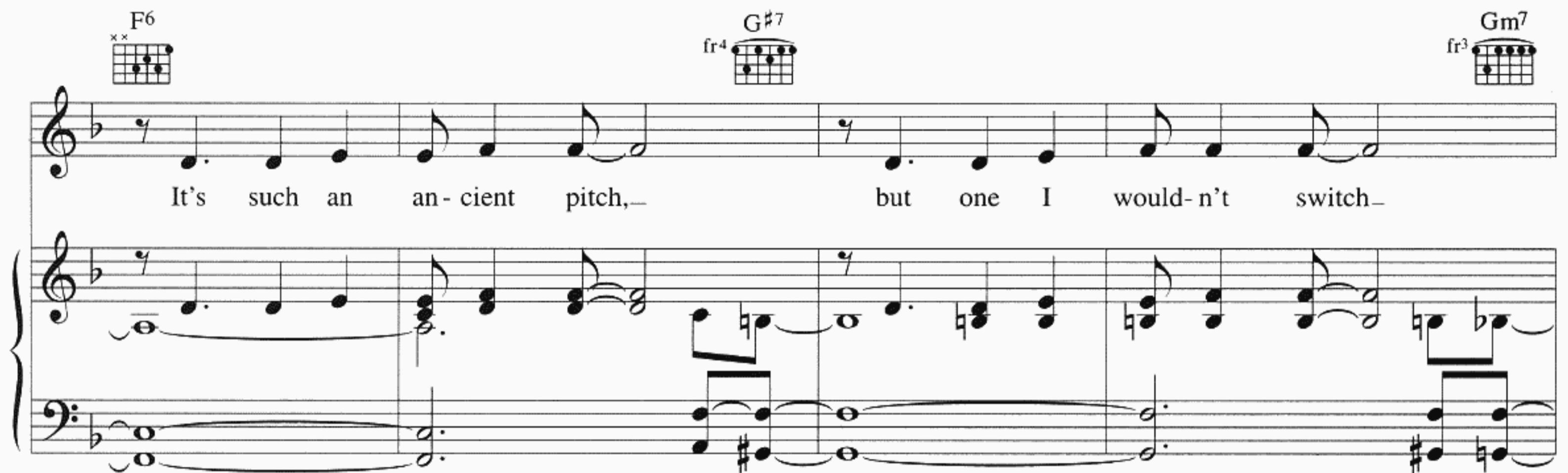
Am7 Dm7 Gm7 C A♭7(♭5) D7 Gm

my head says it ain't right right to let you make ad - van - ces, oh no!

G♭7(♭5) C7 Am Dm7 Gm7 C7(♭9)

Un - der nor - mal cir - cum - stan - ces, I'd go but oh!

F G♯7 Gm7

Those fin - gers in my hair, that sly, come - hith - er stare,

C7 F

that strips my con - science bare, it's witch - craft.

B♭ B♭m

And I've got no de - fence for it, the heat is too in - tense for it,

Fm G7aug Cmaj7 C7

what good would com - mon sense for it do? 'Cause it's

Fmaj9 F C11 C7

witch - craft! Wick - ed witch - craft, and al -

Fmaj9 F6/9 Fmaj9 F6 Bm7(♭5) E7

though I know it's strict - ly ta - boo,

Am F Am6 F Am

when you a - rouse the need in me, my heart says, "Yes, in - deed" in me,

Yes Indeed (A Jive Spiritual)

Words & Music by Sy Oliver

Moderately

F Bb F Bb Eb Bb C7

Yes in - deed, yes in - deed, I've got that

F Am Db7 Gm7 Gbmaj7 F Bb Am Gm7

feel - in' in me, yes in - deed. You will

F Dm7 Gm7 C11 F B♭ F C11 Dm7 F6

shout when it hits you, yes in - deed. Yes you'll shout, when it
out if it's in you, yes in - deed. Makes you shout, "Jack it

B♭ F6 Gm7 C7 F7

hits you, yes in - deed; when the spi - rit moves you, you'll
sends you" yes in - deed: when that Jive starts jump - in', you'll

G7(♭9) Gm7 B♭m6 Fmaj7 Dm7

shout "Hal - le - lu - jah", when it hits you, you'll
shout "Let me in there", when it hits you, you'll

Gm7 C11 F6 B♭ 1. F N.C. 2. F

hol - la "Yes in - deed." It comes
hol - la "Yes in - deed."

You Go To My Head

Music by J. Fred Coots. Words by Haven Gillespie

Tenderly

E♭ Gm
You go to my head

A♭m7 D♭7 G♭ E♭m6 F7 B♭7
and you lin - ger like a haunt-ing re - frain and I find you spin - ning

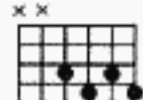
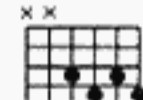
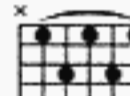
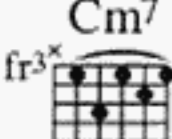
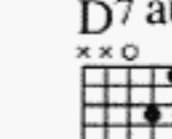
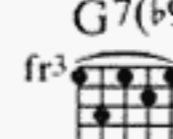
G♭ E♭m6 F7 B♭7(♭9) E♭
'round in my brain like the bub - bles in a glass of cham - pagne.

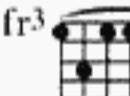
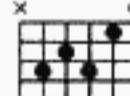
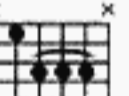
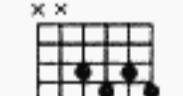
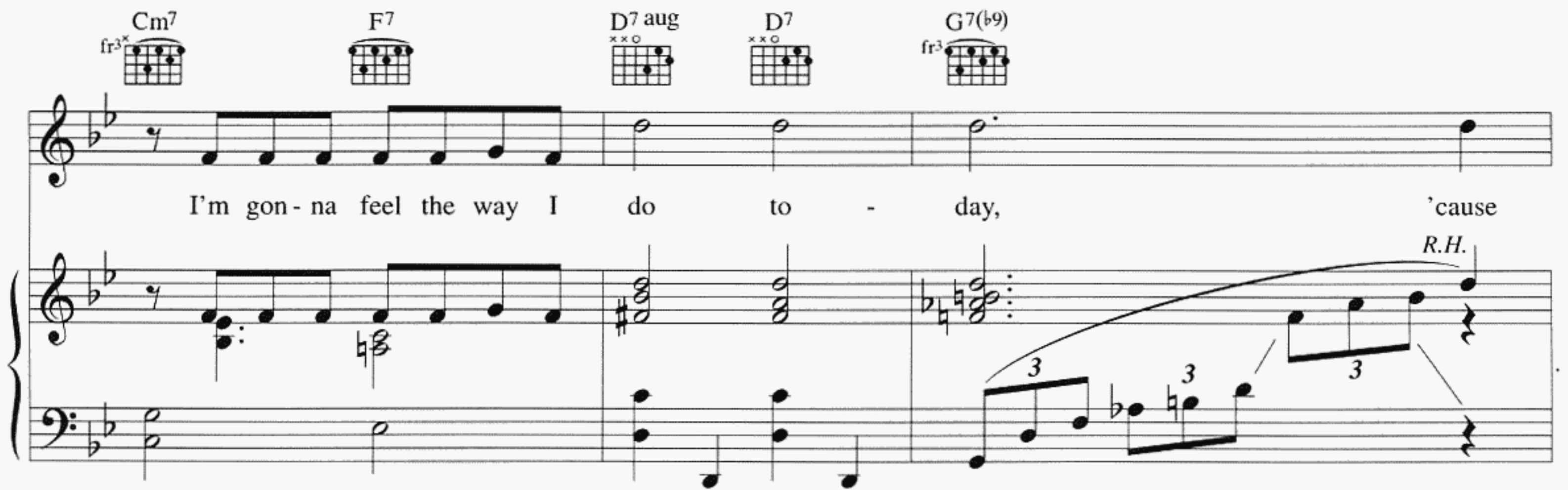
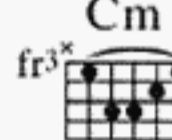
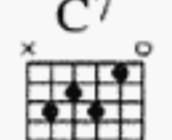
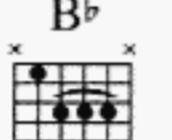
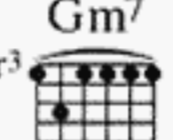
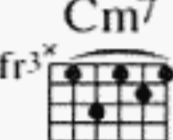
You Make Me Feel So Young

Words by Mack Gordon. Music by Josef Myrow

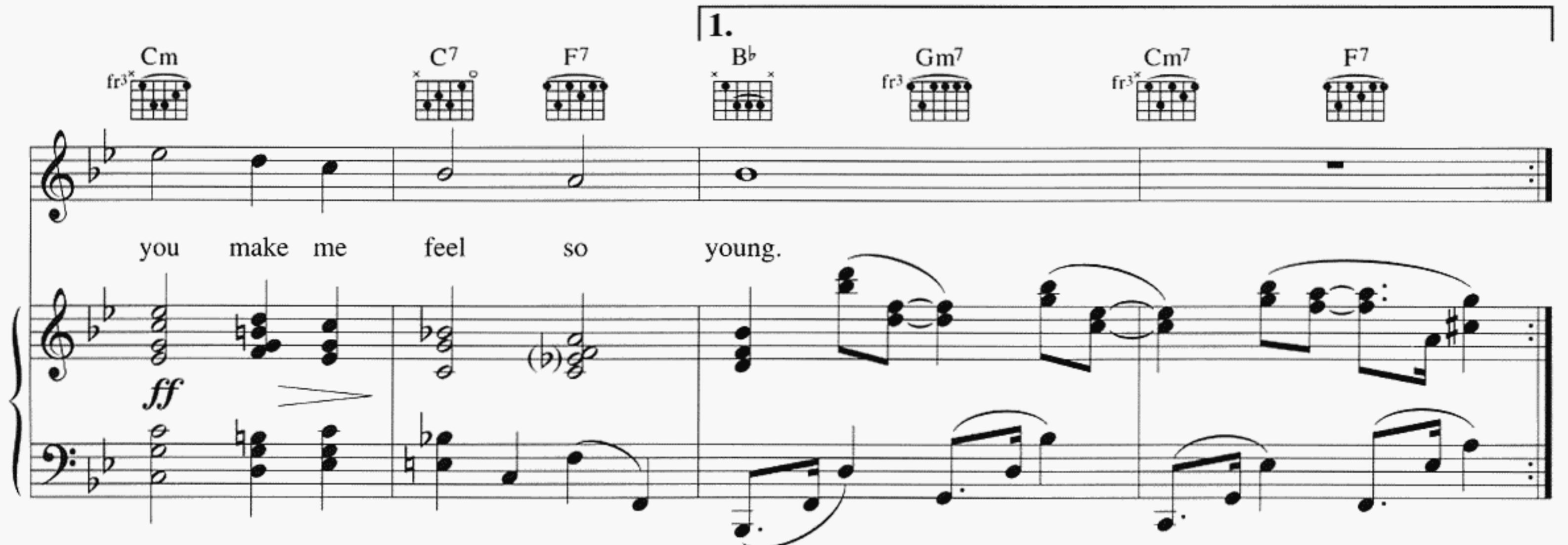
Moderato

B♭ Fdim Cm7 F7 B♭ Fdim

p - mf

You make me feel so young,— you make me feel so

Fm7 F7 B♭ B♭7 B7aug E♭ Cm7

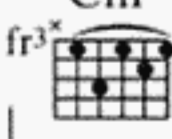
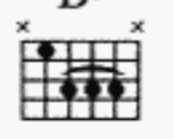
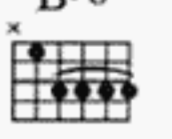
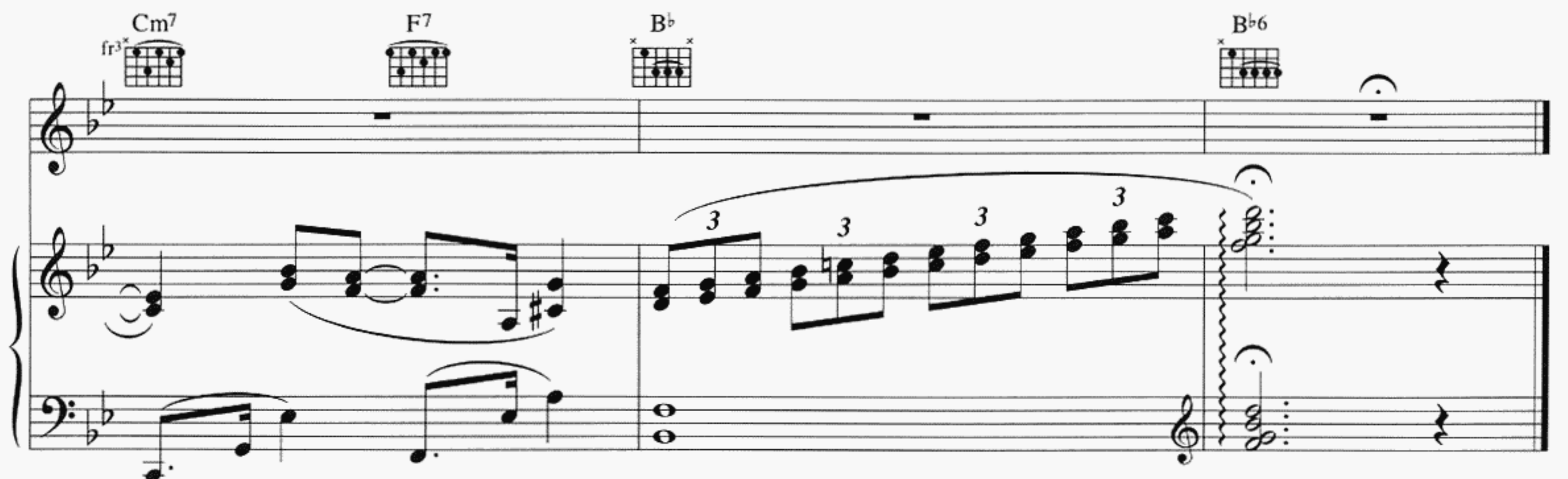
spring has sprung,— and ev - 'ry time I see you grin,— I'm such—

Dm7 Gm7 C7 F7 B♭ Fdim

— a hap - py— in - di - vi - du - al. The mo - ment that you speak,—

Cm7 F7 D7 aug D7 G7(♭9)

I'm gon-na feel the way I do to-day, 'cause

R.H.

Cm C7 F7

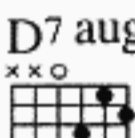
1. B♭ Gm7 Cm7 F7

you make me feel so young.

ff

2. B♭ Gm7 Cm7 F7 B♭ Gm7

young.

Cm7 F7 B♭ B♭6

You're Nobody 'Til Somebody Loves You

Words & Music by Russ Morgan, Larry Stock & James Cavanaugh

Moderately

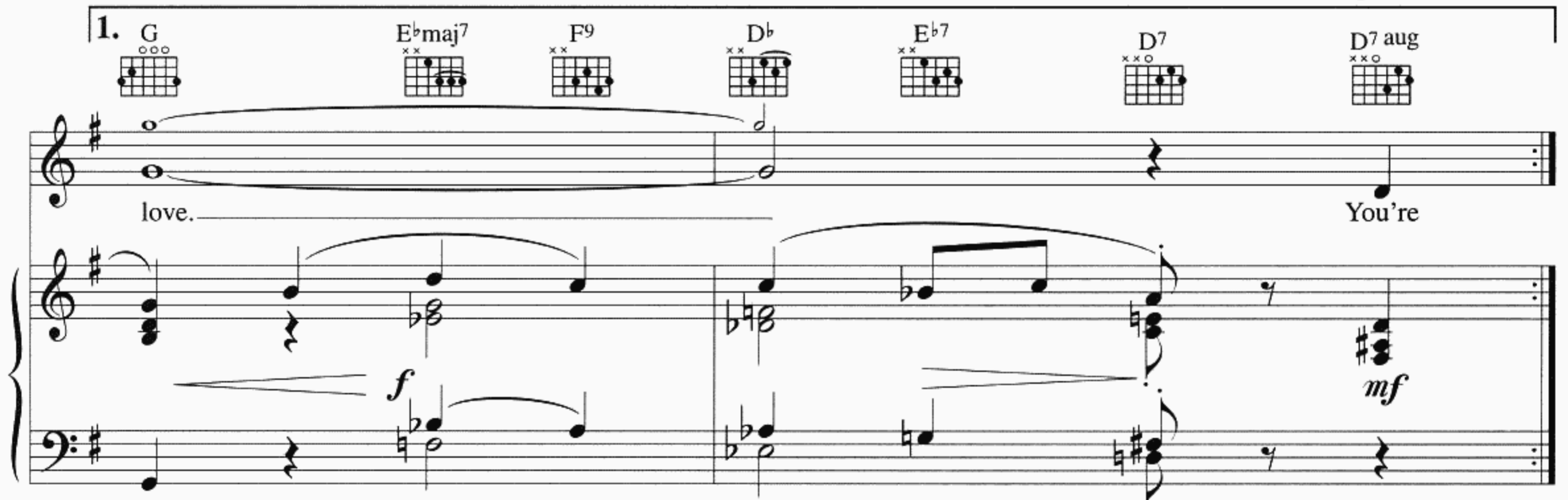
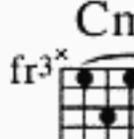
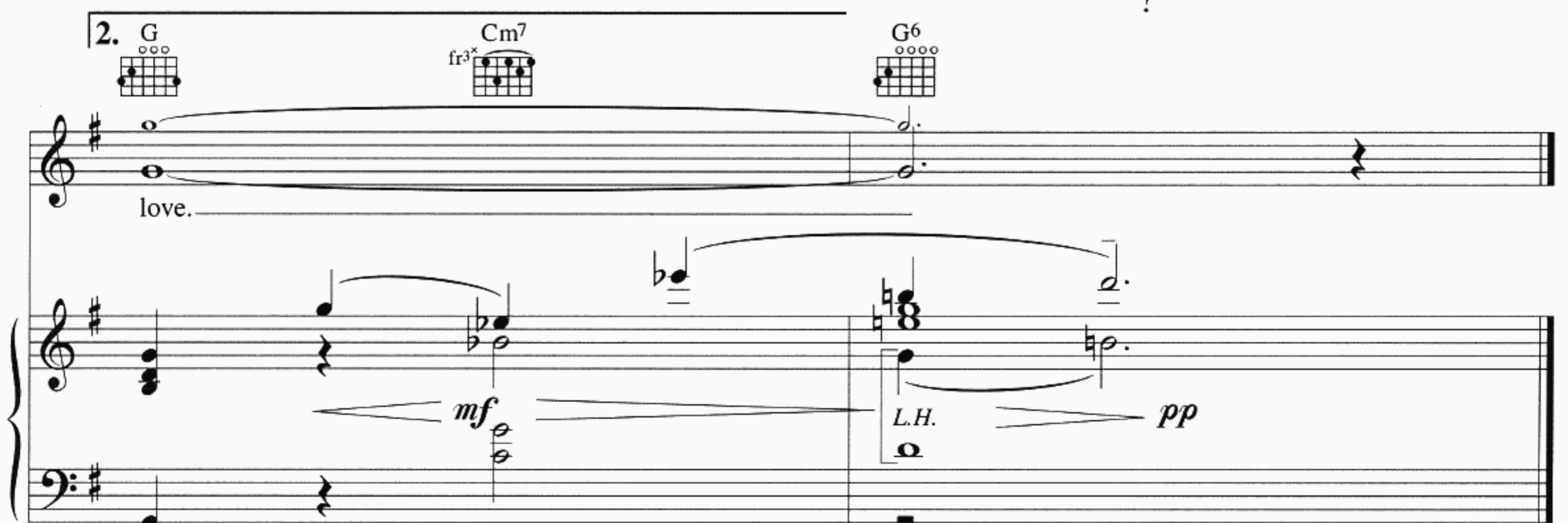
mf

G B7 B7aug B7 Em B7 A B7

Some look for glo - ry, it's still the old sto - ry, of

mp

E7 D E7 D E7 D E7 Am E7 A6/7 A7aug D9 D7aug

love ver - sus glo - ry, and when all is said and done. ___ You're

Young At Heart

Music by Johnny Richards. Words by Carolyn Leigh

Slowly

mp mf mp

B♭ Edim

Fair-y tales can come true, it can hap-pen to you if you're

Cm7 F7 Cm7

young at heart. For it's hard, you will find, to be

p mp

F7 F9 F9aug B♭

nar-row of mind if you're young at heart. You can

p mp

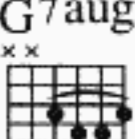
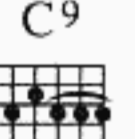
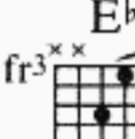
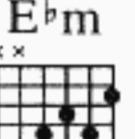
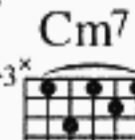
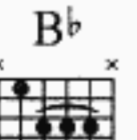
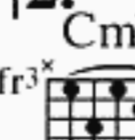
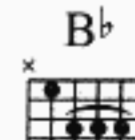
Fm6 G7 Fm6 G7 G7aug

go to ex - tremes with im - pos - si - ble schemes, you can

C9 C7 C9 C7

laugh when your dreams fall a - part at the seams and

F7 Bdim F7 Bdim F7 Cm7 F9

life gets more ex - cit - ing with each pass - ing day, and

The Lady Is A Tramp

Words by Lorenz Hart. Music by Richard Rodgers

Moderately

N.C.

mf

C Cm7 Dm7 G7

1. She gets too hun - gry for din - ner at eight,
2. She don't like crap games with ba - rons and earls,

C Cm7 Dm7

she likes the thea - tre but nev - er comes late.
won't go to Har - lem in er - mine and pearls.

58 Sinatra classics including...

I've Got You Under My Ski

Strangers In The Nigh

My Wa

New York, New Yor

One For My Bab

The Tender Tra

That Old Black Magi

Fools Rush I

The Lady Is A Tram

Just In Tim

All Of M

You Make Me Feel So Youn

Come Fly With M

Young At Hear

Fly Me To The Moo

Somethin' Stupi

Luck Be A Lad

In an unforgettable series of performances and recordings, Frank Sinatra made the greatest popular music of the 20th century his own. Now all the very best of those songs are collected here... fifty-eight classics, all specially arranged for piano/vocal/guitar, and all freshly engraved.

The music is presented with a new biography and folio of photos that span his extraordinary career. A fitting tribute to the man who took the popular song to undreamed of heights...and made it look easy.